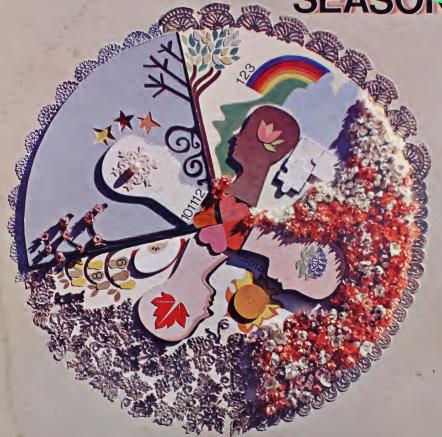


SEASONS



medical mission sisters philadelphia, pa. 19111



There's a season for everything under the sun. A time to do and a time to be done. A time to laugh and a time to cry. A time to live and a time to die.

Seasons . . , of the sky and the earth, of the mind and the heart. There's a time for everything under the sun: warmth, rain, audacity, pain, doubt, fear, certainty, cheer, patience, intimacy, separation, peace. A season is a moment, it is a month. It can be a lifetime. One season begets another and is itself begotten of all the previous ones until life full-circles back to begin anew again from where it started. And yet, there are some moments. some seasons, that plummet the depth of one's life and last forever. These are points of no returning . . . times to "be done," perhaps "to die," and one is not the same again.

"I walked with you on a winter day.

I walked with you when you walked away.

I know a night that longs for day.

But some nights know no morning, ah-um . . . "

Seasons . . . perhaps a winter despair tempered by dogged determination to endure and rediscover. Maybe it is springtime hope, new-blown with laughter and bursting with spirit. Or summer growth, when time stands still for awhile to bless and forget itself. More rarely, it can be an autumn harvest, full of the many-colored richness of all seasons as dreams become fruitful realities.

"And could you keep your heart in wonder at the daily miracles of your life, your pain would not seem less wondrous than your joy. And you would accept the seasons of your heart, even as you have always accepted the seasons that pass your fields." (Kahlil Gibran)

And today, what is the season of YOUR heart?

SIDE ONE

SIDE TWO

LIFT UP YOUR HEARTS LET THERE BE PEACE HELP MY UNBELIEF

PRAISE GOD IF YOU LOOK RUNNIN'

BALLAD OF THE SEASONS WHO IS MY NEIGHBOR? A LONG NIGHT

HOW HIGH THE SKY SPIRIT OF THE LORD SHOUT THE GOOD NEWS

Drums-Robert Rosengarden Bass-Arnold Fishkind Guitar-Jay Berliner

Avant Gardo Records, Inc., 250 Wost 57th Street, New York, N.Y. 10019 Avant Gardo Rocords, Ltd., Gloucostor House, 19 Charing Cross Rd., London W.C. 2, England Music Published by: Vangard Music Corp., 250 West 57th Street, New York, N.Y. 10010





victoria

by

design

Yes, Sister Mirlam Therese Winter is still writing songs. And the Medical Mission Sisters are still singing them . . . in church, with friends, among themselves. It is a great thing to have a song to share. It makes all seasons rich and hopeful.

Do you really know who we Medical Mission Sisters are? This album and the previous ones like it are only a piece of the full story. There are about 750 of us of various nationalities like Dutch, German, Filipina, Indian as well as American: of diverse medical professions-doctors, nurses, pharmacists, lab technicians, hospital administrators, medical secretarles—and a few theologians and even journalists like myself. We've got one purpose -to serve the sick in developing countries. As one of Miriam Therese's songs has it: "Heal the sick in every land, give the helpless heart a helping hand. Guide the blind, support the lame. Tell them who sent you and why you came." The Lord sends us to tell each man He loves him. We say this with ourselves, as we work in hospitals and dispensaries, public health programs and nursing schools in 14 developing countries. Our role in these nations is constantly changing as they change. Nowadays we cooperate quite a bit with the programs and goals of the governments instead of pioneering on our own. It is good work. It is necessary work. It is our stake in the building of the earth.

Where does Miriam Therese fit in? Her songs kind of capture all the seasons of our hearts, what we value as Medical Mission Sisters: our personal commitment to the Gospel, our life together as a community, our yearning that every man be whole in body and in spirit. We are happy to share these songs with you. It is the kind of thing friends do. And it helps our work of healing grow.

*kris malins

other albums by Sister Mirlam Therese Winter that you will enjoy:

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ASPEN 4





Side I: 1. YOU CAN DEPEND ON ME (4:15) 1980 Hobbs/Douglas/Reuman/Buffalc 2. PROMISED LAND . 1976 Parker Music 3. MARGARITA 1975 (Affiliation (5:06) 4. CAROLINE owell - 1980 (Affiliation 5. BUMBLE BOOGIE

Rimsk, Korsakov Jack Fina = 1961 Martin Music (ASCAP) Arrangement. 1980 Kerry Canfield P 1980 Over 8 P 1980 Oval Records, Inc.

(4:19) J Leiber/M. Stoller 1961 Interso Music (ASCAP) 2. MAGAZINE COUNTER (2:58)

1980 Les Moore

3. TALE OF THE RIVERBOAT GAMBLER 0 1979 Will Hobbs (ASCAP) (4:44) 4. WHALE SONG (ROLL BACK THE YEARS)

5. EL PRESIDENTE 2 1980 Pete Wolfe (3:12) SHYOJI KUSHIRO. Arrangement of Bourre II (from unaccompanied cello suite #3) by J. S. Bach ⊘ 1974 The Banjo Newsletter

Recorded in April, 1980 at VILLA RECORDERS. Modesto. California Produced by NORTON BUFFALO Engineered by JIM GAINES Mixed by Norton Buffalo and Jim Gaines at Villa Recorders. Modesto. California Mixing and Engineering assistance provided by GREG SESSLER. BOB WILSON and

Assume and Engineering assumance provided by an activation and activation a

YOU CAN DEPEND ON ME Hobby Douglay Reuman/Bulfalo

Another cheap hotel, seven dollars down On a two night stand, in a one horse town Breakfast at noon in the greasy spoon Pinball and pool through the afternoon its a crazy life but we got what we need.

Another smokey barroom, with the lights Control low Dancers are swaying out across the floor They smile our way, but then they're gone We pack up and move, traveling on I need you beside me, and I hope you believe.



Paul Douglas

Pete Wolfe Kenny Sawyer

Kerry Caofield

Chorus II: You can depend on me Whatever you may do You can depend on me We can see it through When times get rough We always have enough

I had a dream last night You were lying in my arms On a quiet beach in Mexico On a quiet beach in Mexico Alone beneath the stars. Though these dreams I've had They may never come to be Each day will be a paradise As long as you're with me.

THE PROMISED LAND was standing out on the corner With a dollar in my hand And a worn out half chewed ticket And a worn out half chewed ticket For the promised land Well there's silver in my pocket And dreams tucked inside my shoes I'd been down all night in a honky tonk Called the 'Stubborn Mule.'

Chorus:
Oh no won't you take my hand
I'm just trying to fight my way to
The promised land
Oh no won't you take my hand
I'm just trying to fight my way to
The promised land.

Three Dollar Bill* with his diamond eyes And his crazy used car smile Took me in his confidence For a little while For a little while He said, "In these times we must sacrifice So I'll tell you what I'm gonna do: I'll trade these beans for your ticket And your saddle shoes." And I went down to paradise Lookin for a friend But it's still a stone throw east of Eden.

Sweet little Sally-Mae Sweet little Sally-Mee
Just flashin' her fat girl grin
Sweat rolling down her body
And oozing from her double chin
She said, 'Baby let me tell you a secret
I'm hoping you'll understand
Oh it may sound funny, but welcome
Honey to the promised land.'

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MARGARITA John Paxell
Margarita my sweet lady
I drink tequila by your side
The old cafe grows dim and hazy
But in you I can confide.
I think the band is playing love
But I don't really know
Your hand makes music.
(Inderneath the table in the candle glow

An hour ago you were a stranger Until we met each other's eyes You asked me then if I could linger You asked me then if I could linger And I was hypnotized Eve drunk half my bottle To your half a glass of wine And all I want to know is Are you clean and would you treat me kind?

Chorus. Would you love? Would you love?
Do you think you could love me?
Would you love?
Would you let a Yankee boy
Into your warm and Latin night?
My hands they sweat
Wy let I they stumble. My feet they stumble And my head is feeling light Would you love? Could you find it in your heart To love me right?

i would love to take you dancing if I could get up from my chair Your smile is as entrancing As the perfume in your hair You just took my wallet "luv" But I don't think I mind All I want to know is Are you clean and would you treat me kind?

John Powell. Alfillation pending All Rights Reserved. Used by permis

CAROLINE

John Powell
She was none too kind in leaving
Nor cruel enough to stay
Yet she had the sense to close the door
behind her
She had come just for the evening
But her plans had gone astray
As my calendars and clocks would all
remind her.

She was free with her body and her mind She kept her eyes ahead And not on what she'd left behind And though all she really gave me Was a moment of her time That moment still was mine.

Chorus I: Caroline, did I gain or did I lose? If Td had to choose, would I have chosen you? Caroline, If I'd asked you to stay Which one of us would have run away?

We were constant in our loving And lovers of the night And we'd talk like drunken sailors It it the morning
We would wonder how it happened
And how could it be so right
As the magic came upon us with no warning.

But I was tied to my music and my rhymes Distracted by so many things I couldn't leave behind And though all I have to show you now Is a moment of my time That moment still is mine

Caroline, were we right or were we wrong? Had we found the place where both of us belong? Caroline, if I'd asked you to stay Which one of us would have run away?

She was free with her body and her mind She kept her eyes ahead And not on what she'd left behind And though all she really gave me Was a moment of her time That moment still is mine-

SAVED J Leiber M Stoller
I used to smoke. I used to drink.
I used to smoke, drink and dance the hootchy

koo.
I used to smoke and drink,
Smoke and drink and dance the hootchy-koo.
hootchy-koo.
Now I'm standin on this corner
Praying for me and you.

I used to cuss. I used to fuss. I used to cuss and fuss and boogle all night long. I used to cuss and fuss. Cuss and fuss and boogle all night long, alt night long. Now I'm standin' on this corner

Chorus: Yes I'm saved. Yes I'm saved. Yes I'm saved. Yes I'm saved. People let me tell you, bout the Kingdom come Yes I'm saved, Yes I'm saved. I'm gonna preach it 'till you're deaf and dumb. I'm in that soul-saving army. Beating on that big bass drum.

I used to lie. I used to cheat. I used to lie and cheat and step on people's feet. I used to lie and cheat. Lie and cheat and step on people's feet, people's feet. Now I'm steppin' on to glory. Salvation is my beat

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MAGAZINE COUNTER Standing at the magazine counter Looking for a reason to line Girls these days are making their own ways Leaving me with so much to give

Affecting me in so many ways

Chorus:

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TALE OF THE RIVERBOAT GAMBLER Heft St. Louis in early May

Scrapin along, day to day Had to get up and go and make a switch Stead of working so hard to make the boss-Steda of working so hard to make the possi-man rich.

Told my mama gonna try my hand.

Livni the life of a gamblin man.

I played a few cards and always did well.

I heard the call of the wild in the metboat bell.

Black smoke cuttin out of the stock white water churnin all-around in back I'm a seeker of fortune, maybe a bum Riddin this river whatever may come Diamond Man Brady's got oothin on me And Old Man Bruet's gonn set me free Gonne follow this stream to New Orleans And gamble my way to fortune.

Hit a bar in Memphis, the pickin's were good Gamblers green as fresh cut wood A fee good hands, a lucky bluff Kept on playin til they had enough Headed for Natchez on the Robert E. Lee Playin the table every right til three A week in Natchez my luck still held Lousiana here I come on the Liberty Belle Here I come on the Liberty Belle

Goin' down yonder, yes I am Gonna wander down to New Orleans And I m gonna gamble and play my hand

Goin down vonder, etc

WHALE SONG (ROLL BACK THE YEARS)

Chorus.
Roll back the years, roll back the years.
With what we know now
It d be different somehow.
If we could roll back the years. When man first gazed upon the sea

It went to the end of his world Beyond its edge lay only dreams. Til mankinds sail unfurled A cautious step into the waves As the four winds filled his sail Chorus.

The sailors came from porthern lands Sent a legend to its grave History calls it the power of greed Their own time called it brave

A lonely whale swims the deep Searching for a mate. The sole survivor of her breed Learning of her fate. North to south she vainly seeks. Til she herself is gone. Leving only for our children now. In fable and in song. Chorus

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Side One

TROUBLE ADAIN Drume areasts anwest BASS ASNIT ADWARDS PIRRO DON DROLNICA Acoustic guitar NASLA SOSOFF Electric guitars DAN OUDMOAR A WADOT WACHTAL Percussion STATE FORMAN Background vocals AASLA BOHOFF

Well I wake up in the night now And don't you know I think of you' It's that fire in your eyes It keeps on cutting through There's nowhere I can run to Can't seem to lose the thought of you never really was a bad girl But you got me in trouble again

Well I used to walk a straight line I knew what I was doing all the time There was nothing that could move me But you got me where you want me And now you're always here to haunt me But you got me in trouble again

I still remember how it felt when you put your arms around me But if I thought that you would love me.

But you got me where you want me And now you're always here to haunt me I never really was a bad girl But you got me in trouble again Well you'd think I would have learned by now And I'd keep away from you somehow

Just like a little child keep coming back for mor But baby when you call today Don't you know that I il come out and play I never really was a bad girl But you got me in trouble again C 1978 Seagrape Music SML

RESTLESS NIOHTS

Bass NANNT SOWARD Electric Diano ANGARW GOLD Electric guitar DANNY SONTCHMAN Background vocals DONNANLAY &

Could be that I just called you up that time 'Cause he'd made me feel lonely And we, I guess we knew it was a crime But I knew that you would hold me right Your love I could never fight

Those restless nights So warm and wild His touch was ice

I know everyone needs to feel they're loved Maybe I saked for too much etimes I really felt so pushed and shoved But I never meant to hurt him at all When I slipped you would break my fall

But I just can't seem to settle down Always thinking there's another star Maybe that's the key 'Cause love is never really sound And it's the only thing I can do 'Cause I wasn't very good at being true And now I look back at all the broken dreams And wonder if I could have changed them I see that it was in the scheme of things ause still, when I see your face I know nothing will replace

t 1078 Stagrapo Marte SMI All turbis reserved. Card by services

THE LETTER

Electric piano pos paolinica

Back there in your room, while you were gone I found the pages that she wrote to you My heart just froze, but I couldn't stop myself I see what jealously can do

I see now it's true, well there has been somebody Who's had a real hold on you And here in this bed, I guess you must have held her How strange I never knew

You needed her to face the world I wish that it could all just be erased I can't believe she could take my place

You asked Are you all right" "I'd better go" was all I said But there in your room I saw something that I really wish I never read

WHEN YOU WALK IN THE ROOM

Drums Avesau acres BASS HANNY BOWARDS Piano con cacinica Acoustic guitar BABLA BONOFF Electric guitars DAN DUDWORR A WACOT WACHTAL Background vocals again monors & JACALS OR SHANNON I can see a new expression on my face

I can feel a strange sensation taking place I can hear the guitars playing lovely tunes Every time that you walk in the room

I close my eyes for a second and pretend it's me you want Meanwhile I try to act so nonchalant l see a summer night with a magic moon Every time that you walk in the room Standing right along side of you Wish I could show you how much I care But I only have the nerve to stare

I can feel there's something pounding in my brain Just anytime that someone speaks your name Trumpets sound and I hear thunder boom Every time that you walk in the room Every time that you walk in the room Every time that you walk in the room

ONLY A FOOL

Drums avassit avasat BASS SANNY ROWAGOS Electric piano pon onounica Acoustic guitars BABLA SONOFF

Well, baby what are you trying to prove And no one can get through to you is there anyone home?

So don't say that it's love you lacked We paid the price and now we're paying the tas

I gave it ail. I got nothing back Only a fool gives a heart like that Well, I said that you never gave enough And I know that it's true I see now that you never gave it up

o you d have nothing to

I know that I need you And that made you scared If I'd known how to reach you But I'm giving up. it's too late to care Well, I guess that it's really over now And this is where I belong

And baby you know it's kind of funny how All the tears made me strong C 1972 Sengrape Music RM1

B ANDRAW DOLD

Side Two

BABY DON'T GO Drums sics MASOTTA BASS NAMES ADVANCE Acoustic guitar NARLA BONOFF Electric guitars ANONAW COLO Percussion ANDRAW GOLD Background vocals SARRY AGWARDS

You're taking all I got and now you're leaving Ooh ooh baby don't go I thought love was something to believe in Ooh ooh baby don't go

l see it in your face In your eyes when you turn away You think it's all a waste You're going today I won't say it won't hurt me bad Won't you try it again What ever happened to all that we had

Don't fight, just hold me tight Everything is going to work out right I won't beg, but you heard what I said I need you every day and night

And if you close the door I can't wish you well anymore You know you really turned on me So don't come running back Cause I know you'll never see

NEVER STOP HER HEART

Base SANAT SOWARDS
Acoustic guitar BASI A SONOFF Electric guitar asosawooto Percussion STRYS POSMAS Background vocals asats sunorr & WANDY WALDWAR

Like a bird she was wounded A prisoner he found He kept her beside him on the ground She wanted him to release her But he didn't want her to fly

But she could still sing He didn't see he could never stop her heart

But inside she grew strong And in some ways it was nice to have a place to belong Soft moonlit nights in her thoughts And the war raged on inside that she always fought

Ah, the love that plays in the strangest ways She felt his warm embrace like fire inside her And when the day would break, it seemed her heart would shake She knew he had her soul at stake

Like a bird she was wounded A prisoner he found But time was running out, he couldn't keep her down

Thinking that she wouldn't go But how she was able to fly was something hed never know ERONDS

LOVING YOU BASS ROWNT ROWANDS Piano asala sonorr

Electric guitare ap stace a panny soarchman Background vocals AARLA somore & AANNY BOWAADS I've been out on the road and I've been in this town Some people that I met were untrue

I've been out to the world and

there's nothing to hide

CHORUS Was the right thing to do
And it's loving you that keeps me around I can always see myself in your eyes But it doesn't really matter when

It's looking like all of my ruceing days are through There's cobody else like you

And if I'm feeling pain tomorrow and I haven't a clue Woo't worry if the forecast is blue 'Cause oo matter what the trouble. you'll see it through

THE WATER IS WIDE

(Traditional) arranged & adapted by Frank Hamilton Pets Seeger Bass SANNY SOWARDS Acoustic guitare assla monopp B JAMESTATION According GAATH HUDSON
Background vocals JAMESTATION

The water is wide. I can't cross over And ceither have I wings to fly Ove me a boat that can carry two

The aweetest flower when first it's new And fades away like morning dew There is a ship and she sails the sea She's loaded deep as deep can b But not as deep as the love I'm to I know not how I sink or swim The water is wide, I can't cross over And neither have I winge to fly Over me a boat that can carry two And both shall row my love and I

RECORDED BY OR EO LADANY

A JIM NIPAR Mised by OSEO LADASTI The Sound Factory, Los Angeles Strings Arranged and Conducted by David Campage and recorded at A&M Studios Mastered by BRANIS ORUNOWAS

Production Assistant Malagia M. DOWBLL Art direction & design scen

Management NORMAN aretain PATER JAT PHILBIR

Based II kushed appears countery of The Section s Capatio Seconds Andrew Gold Doo Healey Danny Koreonings & David Limiting appear countery of Entric Anylo Stars Tremate appears countery of Friendship and Shekirs Antion Seconds

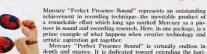
DAVID CARROLL and his orchestra



LATIN PERCUSSION



DAVID CARROLL and his orchestra LATIN PERCUSSIO



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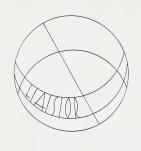


LET'S DANCE AGAIN - Pretty Baby, Soft Shoe Song, Adios, Swamp Fire, plus 8 others.





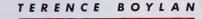
PERFECT PRESENCE SOUND MERCURY ▼ PPS 2000 DAVID CARROLL AND HIS ORCHESTRA · LATIN PERCUSSION





RECORDED (OTTHETTELL) IN 1918 (OLD, BABY







Don't Hang Up Those Doncing Shoes Shake It Sundown Of Fools

> The War Was Over Shame

Hey Papa Where Are You Hiding? Rain King Trains

All Songs Written By Terence Boylan



The Players: Jim Gordon, Russell Kunkel, Jeff Parcora, Chuck Rainey, David Jackson, Leland Sklar, Dean Parks, Victor Feldman, Donald Fagen, Joi Winding, Timothy Schmit, John Klemmer, Gary Faster, Wilton Felder, Don Henley

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DON'T HANG UP THOSE DANCING SHOES

DRUMS: JIM GORDON BASS. CHUCK RAINEY PIANO, DONALD FAGEN GUITAES, DEAN PARKS. TERENCE BOYLAN RHODES & PERCUSSION: VICTOR FELDMAN HARMONY: TIMOTHY SCHMIT

I heard you were thinking bout settling down I know you're tired of being just a run around
I've heard of all the things you've done
And I've done 'em myself before
They told me all the things you've done
And it makes me want you more

Ah boby take a last chance Ah honey take a last chance Don't hong up those doncing shoes You don't want to hear that kind of news What you ganno do when the bond starts playing the blues?

I've seen you living an easy lie Tired of trying when nabody's worth the try They've seen you running your agamss before And they all want to follow you down But you don't want to play no more You're a froid of the talk of the town

Take a last chance Oh boby take a last chance You don't want to heer that kind of news Whot you ganno do when the band starts playing the blues?

SHAKEIT

PIANO & RHODES: TERENCE BOYLAN ACOUSTIC GUITAR: BEN BENAY DRUMS: MICKEY McGEE BASS: DAVID JACKSON ORGAN: AL KOOPER GUITAR: DON EVANS HARMONY: TIMOTHY SCHMIT Here the conserving rolling it down the line Slipping ond sliding foking her sweet old time Loughing all the way to the porking lot Knowing in the back of her mind She's genou show the boy whot she's really pol. And stop him in the nick of time Shake it, shake it all you can for now Shake II, shake it all you can for Break 'em baby break 'em all you can far naw It wan't last farever So do it far warso or far better And give the boys something to drsom on later

Here she cames sliding shoking if down the hall she's got o picture in her locker, on outographed basketball she's got o purse that was made in Maxico A mind that was made for love She's got o new way of dozeing slow She knows what you're thinking of Shoke it, shoke it all you can for now Break 'em boby break 'em all you can for now It wan't fast facever So do it for warse or for better And give the boys something to dream on later.

SUNDOWN OF FOOLS

ACOUSTIC GUITAR: TERENCE BOYLAN PIANO: DAVID PAICH DRUMS: JIM GORDON BASS: DAVID JACKSON HARMONY: TIMOTHY SCHMIT

No motter how long, or how hard I trovel On whotever way I've found reason to try I keep coming back to this town and this river I keep coming back, but I never know why For mittakes that we've made we forever do pena Around dull hearted people who choose to forge! But I've meeno ized every word that was spaken And a safe place to put them I haven't found yet Now the days have been downing as blue as the siver And the tun still plays shadows by the river road free Though my eyes may be empty, my heart has been aching It's the sundown of fools that I've come bere to see.

THE WAR WAS OVER

DRUMS: JEFF PORCARO BASS: BOB GLAUB PIANO & WURLITZER: JAI WINDING GUITAR: STEVE LUKATHER

HARMONY: TIMOTHY SCHMIT ACOUSTIC GUITAR: TERENCE BOYLAN We were honging from the gorden woll The night was green and wise And as the moon burned through the trees The truth was in your eyes You were going to fell me how it was You were going to fell me why And the oir was sweet with lies The lonterns hung and chondeliers
Donced across the sky
And everybody told me how
they knew you'd take his side
And as wo left the music foded
Modness growing dim
You were looking back of him

Chorus:
It was like the wer was over ond we denced the night oround.
Ah the war was over and we denced the night oround.

The month of May had came and gone The tennis courts of noon The summet lay before him Like a Caribbean moon And the must through the window played We were almost out of school I behaved put like a fool

And the road into the village was A poloce in the right And the massion on the river Was a most omazing tight The dresses billowed loughter roag Across the blowing lown And the night was almost gone

Charus:
Ah the war was over and we danced the night around.
Ah the war was over and we danced the night around. done or regiment of the control of the lights were dim in porodise And Athens lost her moon. The Irish king ond his royal house that come and gone too soon. The shore worth got before a cound the fire. They kneel to if to proy. They kneel to if to proy.

But we were hanging from the gorden wall The night was green and wiso And as the moon burned through the trees The truth was in your cyes You were going to tell me how it was You were going to tell me why And the oir was sweet with his

Chorus:
Ah the war was over and we donced the night around Ah the war was over and we donced the night around.

SHAME

RHODES: VICTOR FELDMAN BASS: CHUCK RAINEY DRUMS: JIM GORDON GUITAR: DEAN PARKS HARMONIES: TIMOTHY SCHMIT PIANO: DONALD FAGEN ACOUSTIC GUITAR: BOYLAN They sneek in to your dreams of night As trains rall by Dark faces of villagers In fields of type They drift in at the crossing They're rising from the floor High across the meedow Through half open doors Infough host open doors
You say you're feeling helpless
Well who are they to blame
You know you last your
peace of mind
Lang befare they came
Though you con't remember
how ar where
They were thero
There when you lost your shame Old friends from the schoolhouse And grain town foirs Shopkeepers and little girls In cellar stairs They're chosing you on jungle gyms Shoking from the walls Top you on the shoulder In Iron halls

HEY PAPA

PIANO; IAI WINDING DRUMS: RUSSELL KUNKEL BASS; IELAND SKLAR ALTO SAKOPHONE; GARY POSIER HARMONIES; TIMOTHY SCHMIT, TERENCE BOYLAN GUITAR: STEVE LUKATHER PERCUSSION; RUSS KUNKEL This time they're coming home to stay They'll be loading up the water and the big palm dates And Sallin' away

Spring was coming early Had enough of this Paris rain Das & Koty sold they'd come on down And donce in the sugar cone Hey Pope I'm running your guns Off the Dry Tartugos and you better come Farget what they done to your doughters and sons And bring a borrel of rum The Keys were het as fire Iguenas climbin' the villa well Down in 'Poolo drinking deiquiris 'Til we could hardly crowl Hide the boot in Bonono Key Wotch the islands slip away Three days out of Hovano And the storm blew away Hey Papa I'm running your guns Off the Dry Tortugos and you better come
Forget what they done to your
doughters and sans
And bring a borrel of rum
... Spilin' away

WHERE ARE YOU HIDING?

DRUMS: JEFF PORCARO, TERENCE BOYLAN,
MICKEY MIGGE
BASS: WILTON FELDER
GUITARS: DEAN PARKS, BEN BENAY,
TERENCE BOYLAN
HARMONIES: DON HENLEY, DODIE PETIT Deep in the night from her dork window She lets her hoir hong down She smiles at the side And her eyes look wide As the people all crowd around Then she's gone Like a cloud blowing up to the moon she's gone People say they're going to find her soon Whore ore you hiding? (Where ore you hiding?) Round up the town of Solem Where ore you hiding? (Where are you hiding?) Down in the town of Solem In the late afternoon she moves from her room Through the streets of town She hoors voices behind her that stop As she quietly turns around Then she's gone
Like a cloud blowing up to the
moon sho's gone
People soy they're going to
find her soon Where are you hiding?
(Where are you hiding?)
Round up the town of Solem
Where are you hiding?
(Where are you hiding?)
Down in the town of Solem

There's a strike of a motch and a wood cracklin' lough As the flomes reach higher The people stand back as the sky turns black With a shape from the fire Then she's gone
Like a cloud blowing up to the moon
she's gone
People say they're going to
find her soon

Where are you hiding? (Where are you hiding?) Round up the town of Solem Where are you hiding? (Where are you hiding?)
Down in the town of Solem

RAIN KING

DRUMSI JOHN GUERIN BASS: MAX BENNETT RHODES: VICTOR FEIDMAN GUITAR: BEN BENAY TENDR SAXOPHONE: JOHN KLEMMER ACOUSTIC GUITAR: BOYLAN HARMONY: TIMOTHY SCHMIT Nothing you can do will change it now You laid me low it's true, but I'm alright Flying across the burning sond
With paradite so close of hand
I will vanish into the yellow land
Living in bamboo
Il's a daydream I can't lose
Roin King, Is there anything I can do
Roin King, is there anything I can do? Buy the licket sell the form in Nowport Leove it all in a lacker of the airpart Give my suits and overcoots To the guy who tends the pigs and goots
I'll be bock when I have stood below
Victoria Falls
Zamberi calls
And you know I con't refuse Roin King is there onything I can do Roin King is there onything I can do? Nothing you can do will save him now He's vanished to a place you're not allowed. He's traded in his double kni! For a grassy hut and a place to si! He's got his mouth around a big brown tea! He's running wild And knows she won't refuse Roin King, is there onything I can do Roin King, Dr. Livingstono, I presume?

TRAINS

ACOUSTIC GUITAR: BOYLAN DRUKS; JIM GORDON BASS & "TUBA SOLO": DAVID JACKSON PIANO: DAVID PAICH CHORUS HARMONIES: TOM KELLY, TIM SCHMIT Eleanor looked so wise and shaken When she come to me to say goodbye She told mo how the time was slipping Now how quick it passes by

And yes I remember the moonlight shadows Through the trees on River Road And I recall the lies I told her And the hopes I never showed There are trains that ride to northern rivers Planas that glida through higher space Ships that sail on foreign waters With nomes I connot place But of all the broken stallions still riding
And for all the eagles in sun
I'll remember to drink to
the shining lady
Whose work has just begun Up and down this road I wonde I don't recall how long it's been I know sho's living around here samewhere And the time has come again I've driven forty thousand miles Hung my cool on every noil For all the dreams I've long forgotten For all the loves that couldn't fail There are trains that ride to northern rivers
Planes that glide through higher space
There are
Ships that sail on foreign waters
With names I cannot place But for all the broken stallians still running
And for all the eagles in the sun
I raise my glass to this shining lady
Whose tima has yet to come

All songs @ 1976 by Steomed Clom Music BMI Used by permission. All rights reserved. Recorded at The Record Plant, Amiga Studios, Capital Recording Studios, Village Recorders, Westloke Audio

Mixed of Westloke Audio Engineered by Poul Grupp & Steve Hodge Also by Deni King, Lloyd Clift Mostered by Wolly Trougett, Copital Mosterina Bock Photo: Henry Diltz Inner sleeve photo: Lilo Gornett Design: Anne Gorner Donold Fagen, Timothy Schmit and John Klemmer appear courtesy of ABC Records

Wilton Felder appears courtesy of ABC/Blue Thumb Records Victor Feldmon, John Guerin and Max Bennett appear courtesy of Caribou Records and the L.A. Express

Russell Kunkel and Leland Sklar appear courtesy of The Section and Capital Records, Inc. Thonks to these people: John Boylan ond Steve Hodge, Chuck Plotkin, Poul Grupp, Timothy Schmit, Donold Fogen, Life Gernett, Anne Gerner Thank you also to: Soul Bellow, Corlos Baker, Robert Motherwell This olbum is definitely dedicated to Sam and Jean

PRODUCED BY TERENCE BOYLAN



Chico Holiday

INE 67

Singcord. T've never known a lovelike this

Chico Holiday

Ive Never Known a Love Like This

SIDE ONE:

- 1. I've Never Known A Love Like This
- 2. What Man Is This
- 3. Bridge Over Troubled Water
- 4. Who Can I Talk To
- 5. Woman At the Well

SIDE TWO:

- 1. Brother Love's Salvation Show
- 2. All My Trials
- 3. Sinner Man
- 4. Hymn
- 5. Put Your Hand In the Hand

Produced, Directed and Conceived by the Holy Spirit
12 String Guitar — Chico Holiday
Acoustic/Electric Guitars, Drums, Piano — James Gabriel Stipech
Base Guitar — Michael J. Stipech
Flute — Ouitman Dennis
Engineer — Brent Maher
Recorded at United Recording, Las Vegas
Cover Photo — Guy Richardson

HAL LINDSEY

says of this album:



I believe that right now we are experiencing one of the greatest spiritual revivals in history. The popularity of today's gospel and spiritual songs — songs with a message — is a direct result of that revival

In my opinion, one of the men on the leading edge of this spiritual resurgence is singer-guitarist Chico Holiday. Not only is he a great performer with years of experience in leading clubs, but since coming into a personal encounter with Jesus Christ several years ago, he now has a real message to sing. In every situation in which I've seen him perform, he has had a tremendous response.

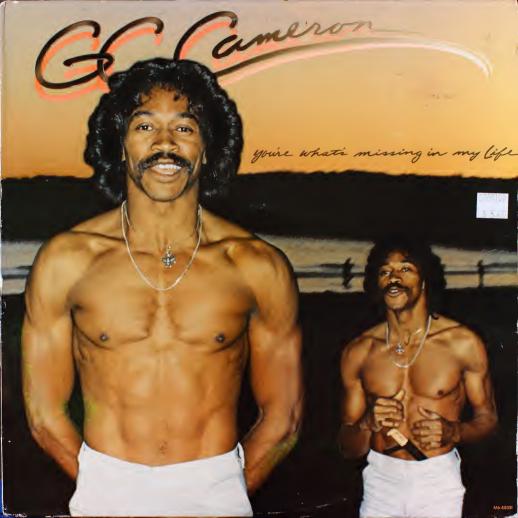
He's my kind of singer and my kind of friend.

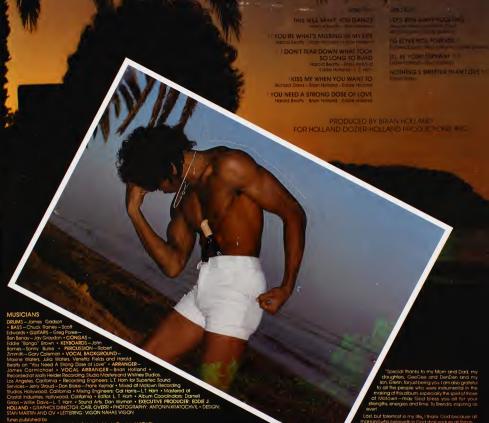


LAKE DRIVE S.E. GRAND BAPIDS MICH ASSOC

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special infanile to my form dria u.da., my daughters. Geedee and benden and my son. Glenn, for just being you. I arm also grafeful to all the people who were indrumental in the making of this alloum, especially the spirit of those at Malown—may. God bless you all for your stierights, energies and time. To Brenda, inspring as

Lost, but foremost in my life, I thank God because all mankind who believeth in God shall endure all things for it is with honesty and sheer wisdom had fath allore shall make me what God would have me to be through our lord and Savior Jesus Christ. We will conquer all things beneath the sun, if that be God's will



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up of two kinds of people. Those who have worked with JAM for station jingles and commercials, and those who haven't. If you're already part of the JAM family, then we invite you to listen to this as a sample of our latest work. But if you're still wondering whether to put this album on the turntable or use it as a frisbee, then here's something you should know:
JAM Creative Productions makes the best jingles in the world.

And the best stations in the world come to JAM for their jingles. Stations like WABC, WLS, and the B.B.C. Give this album a few minutes

Stations like WABC, WLS, and the B.B.C. Give this album a few minutes to show you why. We've tried to demonstrate in sound a few of the many different ways we've worked with stations of all formats to enhance their image and strengthen their identity.

You can hear the quality on the record, and you can see some of the equipment and talented people who make it possible right here. But what's equally important to show you is how our attitude differs from most of the other "jingle companies."

We specialize in what we do, and we enjoy it. We get to know each of our clients, and produce exactly what they want. And, after all, that's what it's all about.

So listen to our work, and then come meet your friends at JAM.

Because we think you're one of the best stations in the world too.

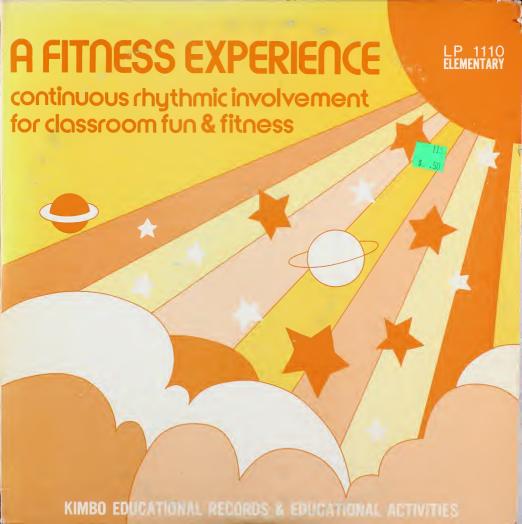


JAM Creative Productions, Inc. 4631 Insurance Lane Dallas, Texas 75205 Telephone 214-526-7080

Narration: Mason Adams Dan Ingram

Special thanks to everyone in our client montage" and everyone else u bo should have been





A FITNESS EXPERIENCE

Aerobic Dancing is more than just another physical fitness activity. It is truly a "Fitness Experience" because it not only combines vigorous exercise for cardiovascular endurance with calisthenic exercise for toning and firming muscles, but it includes dance patterns that teach and reinforce rhythm. Add to this choreography that offers mental challenge while improving agility, balance and coordination and you have a complete physicial fitness program—but Aerobic Dancing goes beyond that.

To enhance the fitness experience, a unique variety of musical arrangements are used, each of which has a story to tell or is somehow related to our daily experiences. Thus the music can be used to relate to music appreciation, history, or other familiar areas. In this way it is hoped that the concept of physical fitness can reinforce, and be reinforced by, other academic regimens. Jacki Sorensen, the creator of Aerobic Dancing, and Del Kacher, the musical arranger, have gone to great lengths to achieve the proper mood, sound and variety as the vehicle for this experience.

The emphasis in Aerobic Dancing is on FUN! However, don't be deluded into thinking that anything this enjoyable couldn't possibly be beneficial. Aerobic Dancing has been tested both in the laboratory and in the field and the results overwhelmingly confirm its benefits and value, so prepare for a real FITNESS EXPERIENCE!

The manual includes "SUGGESTIONS FOR EXPANDED LEARNING EXPERIENCES" for each tune to be used in developing the fitness experience for the teacher and the class.

ABOUT THE AUTHOR

Jacki Sorensen, since her appointment as a Clinic Staff member of the President's Council on Physical Fitness in May 1972, participates in nationwide clinics and demonstrations teaching the theory and skills of Aerobic Dancing to teachers and students, elementary to college level. Although traveling for the President's Council keeps her very busy (from the Grand Opening of Dr. Kenneth Cooper's Aerobic Activities Center in Dallas, Texas to clinics in the states of Oklahoma, Utah, Texas, Florida, Wisconsin, Tennessee, Maryland and New Jersey), Jacki's life has been running full speed for many years. Her background is wide and varied and includes-teaching in elementary school; faculty member of several colleges and universities; conducting Aerobic dancing classes at YMCAs; consultant and lecturer representing the National YMCA in New York; conducting conditioning and fitness classes for the entire family.

Over the past several years and currently she is conducting research and testing programs to measure the value of Aerobic Dancing in the improvement of cardiovascular fitness and muscle toning. Along with her many consulting, lecturing and demonstrating activities she has also authored three publications on Aerobic Dancing.

On the personal side, Jacki is a long-distance runner, and when not in training, she runs 20 miles per week for fitness and recreation. She also enjoys tennis, golf, cycling, swimming, water-skiing and snow-skiing. She has a dance background and has performed in shows and TV appearances, as well as owner-operator of her own dance studio.

SELECTIONS

SIDE A - Vocal instructions and music

- 1 Warm-up
- Music Lees of Virginia, The Egg, Before The Parade Passes By
- 2 Aerobic Routine 1
- Music Nightly News
- 3 Aerobic Routine II
- Music To Life 4 - Aerobic Routine III
- Music Sing

SIDE B - Instrumental only

- 1 Aerobic Routine IV
- Music Joy 2 – Aerobic Routine V
- Music What's New, Charleston

SIDE C - Vocal instructions and music

- 3 Aerobic Routine VI Music – Sweet Caroline
- 4 Cool Down

Music - Imagine, Brian's Song

SIDE D - Instrumental only

CREDITS

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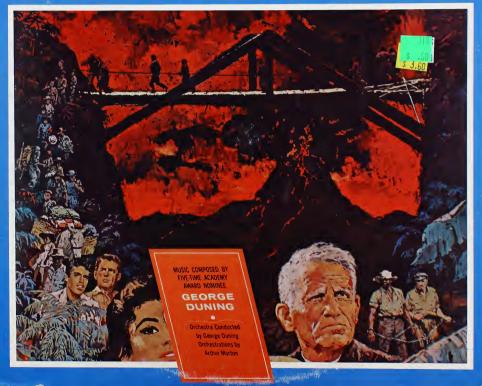
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ORIGINAL MOTION PICTURE SOUNDTRACK

DEVILAT 40'CLOCK



SPENCER TRACY AND FRANK SINATRA

in The MERVYN LeROY-FRED KOHLMAR Production of

DEVILAT 40'CLOCK

co-starring

KERWIN MATHEWS. JEAN PIERRE AUMONT. GREGOIRE ASLAN. ALEXANDER SCOURBY. BARBARA LUNA Screenplay by Liam O'Brien Directed by Mervin Leroy Produced by Fred Kohlmar

Side One
1. Devil At 4 O'Clock — Main Title
2. Theme For Camille
3. Up The Mountain
4. Didn't You Know
5. Wail For A Villiage
6. Bib Quake And Trek
Side Two

Side Two

1. Lava Trap

2. La Fleur

3. Dead Child

4. I Thee Wed

5. Prayers For Charlie

6. Farewell To Camille — End Title

The Composer

The secret of George Duning's success as a film composer is the word simplicity. There is a purity and honesty to his work that belies the fads and gimmicks of most contemporary composers.

Raised in a musical family (both parents were professional musicians), young During studied theory and composition at the Cincinnati Conservatory of Music, Late he hired out as an arranger for several local dance bands. Radio star Kay Kyser book of the conservation of the conservation

George Duning's new career of orchestrating film musicals was interrupted by a three-year stint in the Navy. When he returned to Hollywood, the composer was signed to a long-term contract with Columbia Studios. This was the beginning of a beautiful friendship.

Working closely with conductor Morra Stoloff (the head of Columbia's music department), he provided the music for most of the studio's major 56s films. After arranging and orchestrating material for The Johan Story, During was given the chance to write his first original score for Johanny Occak's in 1947. In this first original score for Johanny Occak's in 1947. In the score for Johanny of Columbia musicals like Pal Johy and Three For the Show. George Duning was primarily a composer of original scores.

Considering the prolific output, the quality of his music is remarkably consistent. And because in sortenance is consistent and secure was a consistent as yie was fundamentally simple. Duning was able to write warm and believable music rowesterns (Cowboy), epics (Salome), comedies (Bell, Book and Cande), thrillers (The Week of the Mary Deare), fantasies (1001 Arabian Nights) and straight dramas (Picnic, his masterpiece).

When the contract with Columbia expired in the early 60s, Duning freelanced... but landed few big pictures. On the other hand, his 60s television scores for episodes of *The Big Valley* and *Then Came Bronson* rank with the finest work ever done in that medium. Today, George Duning remains an active and creative voice in film and television scoring.

This powerfully moving music for Mervyn LeRoy's The Devil at 4 O'Clock came near the end of the Columbia tenure. It is a score that combined all the best elements of George Duning's music. It is, in essence, the culmination of all that he had learned and absorber.

The Film

The eruption of a dormant volcano on a small South Pacific island is the catalyst that brings together a curious group of troubled people in The Devil at 4 O'Clock. And while the physical scope of the story is of epic proportions, the real heart of the drama lies in the interaction of the principle characters.

The basic storyline involves the courageous efforts of Father Doonan (a compassionate Priest who has regained his lost faith) and a motley trio of prison convicts (with hearts of gold) to rescue a colony of leper children from the path of the volcano's boiling lava.

The Music

Main Title. The main title opens with a brief statement of the exciting "mountain drive" them, which segues quickly into the film's "main theme." It is a bold and powerful piece for orchestra and chorus (superbly orchestrated by Arthur Morton) which clearly symbolized the heroic elements of the adventure to follow. But there is a haunting sadness to the music which suggests the tragic elements as

Theme For Camille. A straightforward and unabashed version of the "love theme" for string orchestra. This bittersweet tone poem is one of Duning's most lingering melodies, and his variations on this theme in the film are consistently inspiring.

Up The Mountain. Father Doonon (Spencer Tracy) and the three convicts drive up the crumbling mountain road toward the leper colon, accompanied and propelled by Duning's nerve-wracking battery of staccato strings and pounding percussion. This "mountain drive" theme was introduced in the main title mass.

Didn't You Know. Convict Harry (Frank Sinatra) is a shameless opportunist, but when he tries to callously romance the sweet and innocent Camille (Barbara Luna), his mislaid conscience suddenly reappears. And when Camille tells him that she is blind, he is overwhelmed with very real and sincere feelings for her. This tender scene nearly becomes screen poetry thanks to the brilliant scoring of George Duning. A swaggering jazz motif associated with Harry's bad side is played against the delicate "love theme" for Camille. The two disparate pieces criss-cross and jockey for dominance as Harry struggles with his own conscience. When Harry finally expresses his true feelings for Camille, the full "love theme" emerges victoriously and rapturously. The sequence ends on a dissonant piano chord as an angry Father Doonan discovers the lovers.

Wail For A Village. A foreboding drumbeat runs through this piece as a solemn chorus bemoans the fate of the doomed island.

Big Quake and Trek. The erupting volcano triggers a devastating earthquake which right so through the colony. Durning's music ripples with tension as santing horns alternate with harsh woodwinds to depict the destruction. This music theme," as Faher Doonan and the three convicts (Harry, Marcei and Charile) lead Camille and the leper children away from the colony ruins.

Leva Trap. Heading down the mountain towards the waiting exacutation boats, the group becomes trapped by a fast moving lava flow. In this sequence, the unconvincing studio sets and the poor stock footage make During's music even more crucial to the drama. He introduces an exciting new "flight be drama the introduces an exciting new "flight punctuates it with shrill piccolo trills for shots of the advancing lava."

La Fleur. The simple gift of a flower helps to break a barrier of fear in this scene as the group continues down the treacherous mountainside. A lighter variation of the "main theme" is used here, highlighted by a lovely string bridge.

Dead Child. A sickly leper child carried by the convict Marcel dies, and this gentle little melody mirrors the sorrow of the group. Duning's hushed strings and mellow woodwinds transform this piece into a bittersweet fullable.

I Thee Wed, Trapped in mountain caves with the lava below and all hope gone, Harry and Camille are married by Father Doonan. Their prayers for a miricale are answered the next morning when a powerful rain cools off the boiling lava. A tender version of the "love theme" gives way to a joyous dance as the chidren run out to play in the rain. This bouncy "chidren's dame" is the only music in the film that violates the score is basic tonality and could be considered the followed corn. But it is an extension of the properties of the considered the followed corn. But it is an extension of the considered the followed corn. But it is an extension of the considered the followed corn.

Prayers For Charlie. While attempting to propule a collapsed bridge, Charlie is mortally wounded when both he and Father Doonan become trapped on a narrow mountain ledge. As Harry watches from across the gorge. Charlie dies in Father Doonan's arms. This is noe of the film's most moving moments, and Duning's restrained use of a haunting solo chrous gives the scane religious as well as tragic chrous gives the scane religious as well as tragic.

Farewell to Camille - End Title. After seeing that the children are put safely aboard the evacuation ship, Harry bids a tender farewell to Camille and returns up the mountain to where Father Doonan is trapped In a fateful finale, Harry stands across the gorge facing Father Doonan as the volcano in the background explodes with total devastation. The blast rips the island apart, and the film's last scene denicts the saddened survivors watching from the boat as the island sinks into the ocean. A last lyrical version of the "love theme" is followed on the album (but not in the film) by the screaming horns of the explosion music. This is followed by a glorious and heroic version of the "main theme" for full orchestra and chorus that is truly uplifting. It brings the film and the album to a triumphant close. -Steve Harris

"Previously Released As Colpix SCP-509"

Album Produced by Tom Null and Chris Kuchler Production Coordinator: Scot W. Holton Mastering Engineer, Bruce Leek, IAM Disc Pleting: Rick Goldman, KM Records













RESUME' Bruce Kelly's New Oregon Singers: World traveled, including five Christmastime trips to the South Pacific for U.S. Service personnel plus fourteen countries in Europe, this internationally known group just completed a fantastic around the world goodwill tour for Royalty, and the underprivileged alike. Benefit concerts provided funds for worthy causes in each major city. 80 people, 161 suitcases, 10 Countries, and 24,500 air miles - Portland, Tokyo, Hong Kong, Bangkok, New Delhi, Tel Aviv, Jerusalem, Bethlehem, Athens, Rome, Monaco, London and Portland.11

BRUCE KELLY, is the spark that ignites the enormously appealing New Oregon Singers. Bruce, a civic, business and entertainment leader has a diversified background that includes: being an Alumnus of Brigham Young University -- he served two years on a mission for the Mormon Church: navy pilot for 4 years: 20 years an investment broker.

He says, "Here's SOMETHING SPECIAL-a new and exciting view of the FABULOUS NEW OREGON SINGERS. Subtlety, zest and beauty set them apart from all other singing groups! So, here we are, all 70 of us singing especially for YOU!! And many thanks for listening.

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"The New Oregon Singers group is the best of its kind ever to appear at Tivoli: We compliment you on your superb representation of the United States . . . ' -Tivoli Gerdens, Copenhegen

"You are the very finest we have had the pleasure of viewing and hearing in Monte Carlo, The Prince joins me in personal, warm thanks. America may well be proud of you....

-Her Sarene Highness, Princess Grece of Monaco

"You have given your state its most remarkable image. It would be impossible to buy with money such great end beneficial world--Gordon Miller, Editor Seturdey Evening Post wide publicity."

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"The Oregon Singers heve e dynamic director in Mr. Bruce Kelly whose winning personelity wermed up Hong Kong's usually conservetive eudience and hed them relexed, receptive end enjoying the informel efternoon of music...." -Hong Kong

5 10 A

of 'excellent, great and outstanding' but it's the old story of seeing - then believing. One of my finest evenings . . . I have never seen or heard a performance I've enjoyed more!"

-Vancouver, Cenede

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vancement of Medicine is unparalleled!"

-New Delhi "An absolutely thrilling performance and delightful State Reception. It was a distinct pleasure to receive The New Oregon Singers end personally to shake hands with each one. Your gift of

> -Her Majesty Queen Rembhei Barni -from The Netional Theatra, Bangkok, Theiland

Album Producer end Sound Supervision: Bob Bellard / Choral Arrangemants: Bob Bellerd / Musical Diractor: Bruce Kally / Album jacket consultant: Kim Kelly / Instrumantalists: Merga Spoelstra, Eileen Semon, Plano, Dr. P. Cerlyle Green, Bass, Allen Green, Drums, Kim Kelly, Guitar / Photography Allen DeLey, William J. Allan.

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VANT

SEASONS MEDICAL MISSION SISTERS

AVS - 126 - A Side 1



331/3 RPM **STEREO**

1. LIFT UP YOUR HEARTS	(1:29)
2. LET THERE BE PEACE	(3:44)
	(2:10)
4. BALLAD OF THE SEASONS	(3:28)
Sister Helene Kendrick, Solo	ist
5. WHO IS MY NEIGHBOR?	(2:39)
6. A LONG NIGHT	(3:11)

Words and Music by
Sister Miriam Therese Winter
(ASCAP)
Published by Vanguard
Music Corp. (ASCAP)

PECORDS, INC. 250 W 5/th



SEASONS MEDICAL MISSION SISTERS

AVS - 126 - B Side 2



331/3 RPM **STEREO**

1. PRAISE GOD	(1:57)
2, IF YOU LOOK	(3:10)
3. RUNNIN'	(1:54)
4. HOW HIGH THE SKY	(2:15)
5. SPIRIT OF THE LORD	(2:25)
6. SHOUT THE GOOD NEWS	(2:21)
Words and Music by	

Words and Music by
Sister Miriam Therese Winter
(ASCAP)
Published by Vanguard
Music Corp. (ASCAP)

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Videodisc

Side 1



Side

1

Aspen 4

Scotch®

Side



Side

2

Program Material Recorded On Other Side Only



KARLA BONOFF RESTLESS NIGHTS



MH-7597

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KARLA BONOFF

SIDE 2



MH-7597

*** 司公服有



LATIN FERCUSSION



MERCURA

LATIN PERCUSSION DAVID CARROLL

PPS-2000 Side 2



A Custom High Fidelity Recording

- 1. BY HECK CHA-CHA-CHA-1:56
- 2. OYE NEGRA (Gauracha)-1:59
- 3. I COULD HAVE DANCED ALL NIGHT
- 4. BIJOU (Rhumba)-2:37
- 5. THE LAMP OF MEMORY (Incertidumbre) (Slow Rhumba)-2:40
 - 6. BAIA (Jazz Rhumba)-2:48

MG



MICK

OVE





NSYLUM RECORDS



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STEREO 7E-1091-A

TERENCE BOYLAN

1. DON'T HANG UP THOSE DANCING SHOES 3:30
2. SHAKE IT 3:48
3. SUNDOWN OF FOOLS 2:43
4. THE WAR WAS OVER 4:21
5. SHAME 4:40
All Songs Written by Terence Boylan
Published by Steamed Clam Music BMI
Produced by Steamed Clam Music BMI
Produced by Steamed Clam Music BMI
Produced by Terence Boylan
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(PRC)

ASYLUM RECORDS



SIDE TWO

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STEREO 7E-1091-B

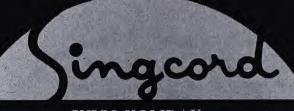
(PRC)

TERENCE BOYLAN

1. HEY PAPA 4:00
2. WHERE ARE YOU HIDING? 4:09
3. RAIN KING 3:38
4. TRAINS 5:20

All Songs Written by Terence Boylan
Published by Steamed Clam Music BMI
Produced by Terence Boylan
© 1977 by Asylum Records

Order Of The Colonega Blvd., Los Angeles, California 900.69 | A Durelon of the Colonega Blvd., Los Angeles, California 900.69 | A Durelon of the Colonega Blvd., Los Angeles, California 900.69 | A Durelon of the Colonega Blvd., Los Angeles, California 900.69 | A Durelon of the Colonega Blvd., Los Angeles, California 900.69 | A Durelon of the Colonega Blvd., Los Angeles, California 900.69 | A Durelon of the Colonega Blvd., Los Angeles, California 900.69 | A Durelon of the Colonega Blvd., Los Angeles, California 900.69 | A Durelon of the Colonega Blvd., Los Angeles, California 900.69 | A Durelon of the Colonega Blvd., Los Angeles, California 900.69 | A Durelon of the Colonega Blvd., Los Angeles, California 900.69 | A Durelon of the Colonega Blvd., Los Angeles, California 900.69 | A Durelon of the Colonega Blvd., Los Angeles, California 900.69 | A Durelon of the Colonega Blvd., Los Angeles, California 900.69 | A Durelon of the Colonega Blvd., Los Angeles, California 900.69 | A Durelon of the Colonega Blvd., Los Angeles, California 900.69 | A Durelon of the Colonega Blvd., Los Angeles, California 900.69 | A Durelon of the Colonega Blvd., Los Angeles, California 900.69 | A Durelon of the Colonega Blvd., Los Angeles, California 900.69 | A Durelon of the Colonega Blvd., Los Angeles, California 900.69 | A Durelon of the Colonega Blvd., Los Angeles, California 900.69 | A Durelon of the Colonega Blvd., Los Angeles, California 900.69 | A Durelon of the Colonega Blvd., Los Angeles, California 900.69 | A Durelon of the Colonega Blvd., Los Angeles, California 900.69 | A Durelon of the Colonega Blvd., Los Angeles, California 900.69 | A Durelon of the Colonega Blvd., Los Angeles, California 900.69 | A Durelon of the Colonega Blvd., Los Angeles, California 900.69 | A Durelon of the Colonega Blvd., Los Angeles,



CHICO HOLIDAY

I've Never Known A Love Like This

33 1/3 RPM Side 1

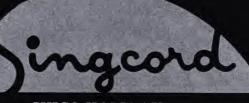


ZLP-842S Stereo

- 1. I'VE NEVER KNOWN A LOVE LIKE THIS
- 2. WHAT MAN IS THIS
- 3. BRIDGE OVER TROUBLED WATER
- SINGCORD CORPORATION WHO CAN I TALK TO
 - WOMAN AT THE WELL

GRAND RAPIDS, MICH. 49506

MFG. IN U.S.A.



CHICO HOLIDAY

I've Never Known A Love Like This

33 1/3 RPM Side 2



ZLP-842S Stereo

- 1. BROTHER LOVE'S SALVATION SHOW
- L MY TRIALS
- SINNER MAN
- SINGCORD CORPORATION 5. PUT YOUR HAND IN THE HAND

GRAND RAPIDS, MICH. 4950

MFG. IN U.S.A.



YOU'RE WHAT'S MISSING IN MY LIFE"

M6-880S1

1977 Motown Record
 Corp./Trademark
 Motown Record Corp.

STEREO

SIDE ONE 2669-S

G. C. CAMERON

1. THIS WILL MAKE YOU DANCE H. Beatty-B. Holland) 5:26

(R. Beatty B. Hulland-L. Holland)

3. DON'T TEAR DOWN WHAT TOOK SO LONG TO BUILD . 3:31 (H. Beatty-B. Holland F. Nolland L.T. Horn)

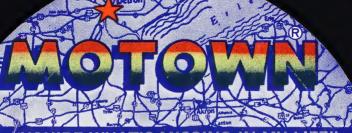
4. KISS ME WHEN YOU WANT TO 4:14

(R. Davis & Holland E. Holland)

5. YOU MEED ASTRONG DOSE OF LOVE 3:17

Produced of Linan Holland for Heliand Doznar Holland

4 PRODUCT OF MOTOWN RECORD CORP.



'YOU'RE WHAT'S MISSING IN MY LIFE"

M6-880S1

P 1977 Motown Record Corp./Trademark Motown Record Corp.



STEREO

2670-S

G. C. CAMERON

1. LET'S RUN AWAY TOGETHER 5:40
(R. Brown-S. Floyd-B. Holland-E. Holland)
2. I'LL LOVE YOU FOREVER 5:38
(R. Davis-B. Holland-E. Holland)
3. I'LL BE YOUR SERVANT 3:24
(E. Holland-B. Holland)

4. NOTHING'S SWEETER THAN LOVE 3:38
(C. Wilson)

Produced by Brian Holland for Holland Dozier Holland Productions, Inc. OF MOTOWN RECORD CORP.



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331/3 RPM
JAM-4B Not For Broadcast
Stereo

"There Is Another Way..."



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Jam Creative Productions, Inc.
4631 Insurance Lane
Dallas, Texas 75205
214-526-7080



331/3 RPM JAM-4B Not For Broadcast

"...Our Way"





A FITNESS EXPERIENCE

KEA-1110 SIDE B



33-1/3 R P.M. Instrumental

- VOTION OF ANY PART OF THIS REL 1. Lees of Virginia, The Egg, Before The Parade Passes By 2. Nightly News
 3. To Life
 4. Sing

 AND SART OF THIS RECORD IS PROHIBITED BY LAW.





A FITNESS EXPERIENCE

KEA-1110 SIDE D



33-1/3 R.P.M. Instrumental

THIS REC



ORIGINAL MOTION PICTURE SOUNDTRACK

STEREO **STV 81136**



SIDE 1

● 1980 Varese Sarabande Records, Inc. STV 81136 A

THE DEVIL AT 4 O'CLOCK

Music composed by George Duning

- Devil At 4 O'clock Main Title 1:37
 - 2. Theme For Camille 1:53
 - 3. Up The Mountain 2:22
 - 4. Didn't You Know 5:51
 - Wail For A Village 1:38 6. Big Quake And Trek - 1:48

Orchestra Conducted by George Duning



ORIGINAL MOTION PICTURE SOUNDTRACK

STEREO STV 81136



SIDE 2

® 1980 Varese Sarabande Records, Inc. STV 81/136 B

THE DEVIL AT 4 O'CLOCK

Music composed by George Duning

- 1. Lava Trap 3:54
- 2. La Fleur 1:37
- 3. Dead Child 1:42
- I Thee Wed 1:56 5. Prayers For Charlie - 3:13
 - 6. Farewell To Camille -

End Title — 2:27
Orchestra Conducted by George Duning
Orchestra Conducted by George Duning

Nanulactured by Varese Sarabande Records. Inc. MADE MUSA. End Title - 2:27



MONO 45 RPM

Produced by Larry Fogel Debate Concept by: E. Fox and R. D'Addario

DEMONSTRATION NOT FOR SALE

8-50305 ZSP 162569 1976 CBS Inc.

2:36
Publisher:
Blackwood
Music, Inc./
Imusic, Inc.
(BMI)

THE PRESIDENTIAL DEBATE

-D. Imus-

ROAD HOG AND THE NEON CACTUS

Associate Producers: R. & M. Berardi Engineer: Buzz Buzanski

BUFFIG W MARCA REG



Epic

STEREO 45 RPM

Produced by Larry Fogel Debate Concept by: E. Fox and R. D'Addario



DEMONSTRATION NOT FOR SALE

8-50305 ZSS 162570

© 1976 CBS Inc. 2:36

Publisher: Blackwood Music, Inc./ Imusic, Inc. (BMI)

THE PRESIDENTIAL DEBATE

-D. Imus-

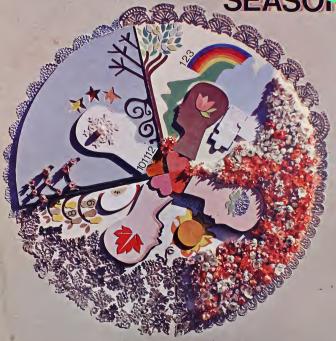
ROAD HOG AND THE NEON CACTUS

Associate Producers: R. & M. Berardi Engineer: Buzz Buzanski



AVS 128 STEREO





medical mission sisters philadelphia, pa. 19111



A time to do and a time to be done. A time to laugh and a time to cry. A time to live and a time to die.

Seasons . . . of the sky and the earth, of the mind and the heart. There's a time for everything under the sun: warmth, rain, audacity, pain, doubt, fear, certainty, cheer, patience, intimacy, separation, peace, A season is a moment, it is a month. It can be a lifetime. One season begets another and is itself begotten of all the previous ones until life full-circles back to begin anew again. from where it started. And yet, there are some moments. some seasons, that plummet the depth of one's life and last forever. These are points of no returning . . . times to "he done" perhaps "to die" and one is not the same again.

"I walked with you on a winter day. I walked with you when you walked away.

I know a night that longs for day. But some nights know no morning, ah-um . . . "

Seasons . . . perhaps a winter despair tempered by dogged determination to endure and rediscover. Maybe it is springtime hope, new-blown with laughter and bursting with spirit. Or summer growth, when time stands still for awhile to bless and forget itself. More rarely, it can be an autumn harvest, full of the many-colored richness of all seasons as dreams become fruitful realities

"And could you keep your heart in wonder at the daily miracles of your life, your pain would not seem less wondrous than your joy. And you would accept the seasons of your heart, even as you have always accepted the seasons that pass your fields." (Kahlil Gibran)

And today, what is the season of YOUR heart?

SIDE ONE SIDE TWO

LIFT UP YOUR HEARTS LET THERE BE PEACE HELP MY LINBELIEF BALLAD OF THE SEASONS

RUNNIN' HOW HIGH THE SKY SPIRIT OF THE LORD

PRAISE GOD

IF YOU LOOK

WHO IS MY NEIGHBOR? A LONG NIGHT

SHOUT THE GOOD NEWS

Drums -- Robert Rosengarden | Bass -- Arnold Fishkind | Guitar -- Jay Berliner

Avant Garde Records, Inc., 250 Wost 57th Street, New York, N.Y. 10010 Avant Garde Records, Ltd., Cloucaster House, 10 Charing Cross Rd., London W.C. 2, England Music Published by. Vangard Music Corp., 250 West 57th Street, New York, N.Y. 10210

Alfred A. Knopf

Yes. Sister Miriam Therese Winter is still writing songs. And the Medical Mission Sisters are still singing them . . . in church, with friends, among themselves. It is a great thing to have a song to share. It makes all seasons rich and boneful

Do you really know who we Medical Mission Sisters are? This album and the previous ones like it are only a piece of the full story. There are about 750 of us of various nationalities like Dutch, German, Filining, Indian as well as American: of diverse medical professions-doctors nurses pharmacists lab technicians hospital administrators, medical secretaries-and a few theologians and even journalists like myself. We've not one nurnose -to serve the sick in developing countries. As one of Miriam Therese's songs has it: "Heal the sick in every land, give the helpless heart a helping hand. Guide the blind, support the lame. Tell them who sent you and why you came." The Lord sends us to tell each man He loves him. We say this with ourselves, as we work in hospitals. and dispensaries, public health programs and nursing schools in 14 developing countries. Our role in these nations is constantly changing as they change, Nowadays we cooperate quite a bit with the programs and goals of the governments instead of pioneering on our own, It is good work. It is necessary work. It is our stake in the building of the earth

Where does Miriam Therese fit in? Her songs kind of capture all the seasons of our hearts, what we value as Medical Mission Sisters: our personal commitment to the Gospel, our life together as a community, our yearning that every man be whole in body and in spirit. We are happy to share these songs with you. It is the kind of thing friends do. And it helps our work of healing grow.

*kris malins

other albums by Sister Miriam Therase Winter that you will enjoy:







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Videodisc

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ASPEN 4

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Side I: 1 YOU CAN DEPEND ON ME CAN DEPEND ON ME (4:15) 1980 Hobbs Douglas Reuman/Bulfelo 2. PROMISED LAND 3 MARCARITA IA 1975 (All-bation

4. CAROLINE 15:00 E 1980 (Allihation

Rmsk Korskkovlack Fina i 1961 Marin Music (ASCAP) Argingement 1993 Kerry Cartield 5. BUMBLE BOOGIE

Side Ib 1. SAVED J. Leibeut M. Stoller - 1961 Intersong Music (ASCAP) Music (ASCAP) (2:58)

3. TALE OF THE RIVERBOAT GAMBLER (4:44) (4:44) 4. WHALE BONG (ROLL BACK THE YEARS) E 1976 Will Hobbs (ASCAP) (4:44)

5. EL PRESIDENTE (3(12) SHYOU KUSHIRO Arrangement of Bourree II thom unaccompanied cello suite #3) by J. S. Bach. 1974. The Bonic Measletter

Recorded in April 1980 at VILLA RECORDERS Recorded in Apol. 1980 at VILLA RECORDERS Modelso. California Produced by NORTON BUFFALO. Engineered by JU GAINES. Mixed by Norton Bulleo and Jun Genes at Villa Recorders, Modelso: California Mixing and Engineering seasonance provided by GREG SESSALER BUIG WILLSON and SCOTT RELIMAN Mastered by KERN FERRY or Capital Records.

SCOT SEARCH COME TO COME INTERNAL SEARCH COME INTERNAL COM

Another cheap hotel seven dollars down On a two night stend in a one horse town Breakfast at noon in the greasy spoon Pinhall and pool through the afternoon Its a ovary life but we got what we need

tunned low
Dancers are swaying out across the floor
They strik our way, but then they're gone
We pack up and more traveling on
I need you beside the and I hope you believe



Paul Douglas

Pete Wolfe Kenny Sawyer

Chorus II
You can depend on me
Whatever you may do
You can depend on me
We can see it through
When times get lough
We always have ellough
You can depend on me
You can depend on me had a dream less night

I had a dream last night. You were lying in my aims. On a quiet beach in Mexico. Alone beneath the stars. Though these dreams I we had. Though these dreams I we had. They may never come to be Each day will be a paradae. As long as you ee with me.

THE PROMISED LAND Michael Divine:

With a dollar in my hand

And a worn out hall chewed bicket
For the promised land
Well there's surver in my pocket
And dreams tecked inside my shoes
I dilleren down all might in a hanky tork
Called the "Stubborn Male"

Cherus

Oh no won't you take my hand
I'm just trying to light my way to
The promoded land
Oh no won't you take my hand
I'm just trying to light my way to
The promosed land

Three Dellar BIT with his diamond eyes.
And his cray used or smile.
Took me in his confidence.
For a title while.
He said, In three times we must socifice.
So III tell you what I m gonna do.
III triple three beams for your schet.
And wars godfe sheet.

I'll trade these beans ros pour And year saddle shoes." And I went down to paradise Lookin for a frand But it's still a stone throw east of Eden Sweet little Sally-Mse.
Just flashin her lat girl gas.
Sweat rolling down her body.
An ooling from her double chin
She said. Bally let me tell you a secret
I'm hoping you'll understand
On it may sound lurmy, but welcome
Honey to the promised land.

MARGARITA MARGARITA
Jobh Powel
Mangariss my sweet lady
I denn's regula by your side
The old cale grows dim and heay
But in you! can confide
I think the bend is playing love
But I don't nearly know
Your band makes music
Undermeath he table in the candle glow

On the service of the

Charus Would you love? Do you think you could love me? Do you think you could love me? Would you love? Would you love when and love? Would you love the would you love? To love me and you heart To love me you heart.

I would love to take you dancing If a could get up from my chair Your smoke is an entrancing As the performe in you hair Well from think I milled As I want to know is A te you clean and would you treat me kind?

CAROLINE John Fowell She was none too kind in leaving She was need too kind in leaving his cruel enough to stay. Yet she had the sense to close the door behind he! She had come just for the evening But her plans had gone autray. As my calendary and clocks would all remind her.

She was free with her body and her mind She was free with her body and he She kept her eyes ahead And not on what she dileft behind And though all she really gave me Was a moment of her time That moment still was mine

Chorus I
Carollee, did I gain or did I lear?
If I d had to choose, would I have chosen you?
Carollee, If I d asked you to stay
Which one of us would have non away?

We were constant in our loving And lovers of the right And we'd talk like drunken sariors And wed take the distress surps
til the morning
We would wonder how it happened
And how could it be so right
As the magic came upon us with no warning But I was tied to my music and my rhymes Datracted by so many things I couldn't leave behind And though all I have to show you now is a moment of my ome That moment still is more

Chooks II

Caroline were we right or were we wrong?
Had we found the place where both
of us belong?

Caroline, if I'd asked you to stay

Which one of us would have run away? She was tree with ner sody while re-she kept her eyes ahead. And not on what she dileh behind. And shough all she really gave me. Was a moment of her time. That moment soll is mine.

BAVED
J Leben's Saalin
Lused to smake, I used to dank,
Lused to smake, I used to dank
Lused to smake dank and dence the hootely
lact
Smoke and dank
Smoke and dank
Smoke and dank
Hootely lack
Hootely lack
Lused to the hootely
Lused to the ho

I used to cust. Luced to fuss.
Luced to tuse.
Luced to cust and fuss and boogle all night long
Luced to cust and fuss.
Cust and fuss and boogle all night long all
night long.
Now I m spandin on this corner.
Lifeton sight from using

Chorus
Yes I'm saved, Yes I'm saved
People let me tell you bout the Kingdom come
Yes I'm saved, Yes I'm saved
I'm gonna preach it till you're deel and dumb
I'm in that soulcowing army
Beating on that by bass days

I used to be II used to cheat.
I used to be and cheet and step on people's feet.
I used to be and cheat.
Lie and cheat and step on people's feet, people's feet Now I'm steppin on to glory. Salvation is my beat

Let Motive
Standing at the magazine counter
Looking for a reason to live
Cirls these days are making their own ways
Leaving me with so much to give

Coming face to face with the enemy. Shaking in the presence of a Queen. Shaking in the presence of a horoughbred. Affecting me in so many ways.

TALE OF THE RIVERBOAT GAMBLER will Hobbs
I Ideh Sti Lours in early May
Screpn along day to day
Had to get up and go and make a switch
Steed of working so hard to make the boss
man rich.
Told my merns gones try my hand
Lown the kile of a gamblin make
I played a few cords and always did well.
I heard the cold of the wild in the riverboat by

Any generic rey way in crease. He a bear in Memphys, the pickins a were good. Garathires green as firsh out wood. A few good hands, a nachy shuff. Regs on playin 16 they had enough Headed for Instruction on the Debert II. Lee Playin the table every night fit three. A week in Nethers are fluck will held Louisian here! come on the Liberty. Belle Hele! I come on the Liberty.

Cherus.
The salers came from combern lands.
To plunder the oceans gold.
To plunder the oceans gold.
The whole was so ven by:
A wonder to behalf.
For many verys the slaughter tan.
Sent a legend to its guave.
History colls is the power of greed.
Their own time called it brove.

A loant's whale swims the deep Seasching for a mate. The spie sarvivor of her breed Learning of her fate. North to south the wanty seeks. Til she hersald is gone. Living only for our children now. In lable and in song.





Side One

TROUBLE AGAIN Oruma apasett senses Pieno popuacanica Countie guiter KARLA BONOFT Electric guiter ELECA SONOFF Electric guitere bes consense a wante markets. Percussion STRVE TORNAN Background vocale pages SORDER Well I wake up in the night now

It a that fire in your eyes It keeps on cutting through Can't seem to lose the thought of you But you got me in trouble again Well I used to walk e etraight line

But you got me in trouble again I still remember how it felt when you But if I thought that you would love me

Eut you got me where you want m And now you're always bees to haunt me But you got me in trouble again. Well you'd think I would have learned by now Don't you know that I il rome out and play I neger really was e bad girl

RESTLESS NIONTS

Orumo RICE DAROTYA PARE NAMED ADVANCE. Dectric Purtar BARRY SORTONNAN Background vocale ook semista

JOHN DATID BOOTHER Could be that I just celled you up that time And we I guess we knew it was a crime But I knew that you would hold me right

Your love I rould never fight Those restless roghts

I know everyone needs to itsel they're loved

Maxbu that's the key

Cause love to never really sound Cause I wasn't very good at being true And now I look back at all the broken dreams And wonder if I rould have changed them I know nothing will replace

THE LETTER

Electric pieno pomonounica Back there in your room, while you were gone Back there in your room, white you were gone
I found the pages that she wrote to you
My heart just from, but I rouldn't stop myself

I see now it's true, well there has been somebody Who's had a reet hold on you.

And here in this bed. I guess you must have held her How atrange I never know Who wants that you said

You eaked Are you all right"

But there in your room least something that I really wish I never read Drums STREAM SORES

WHEN TOO WALK IN THE ROOM

Pieno pos proluica THE CONDUCTION AND A SORDER Electric guitere han connors Beckground vocale Ranta nonors A JACKIE OF STANSOR I can see a new expression on my face

I close my eyee lor a necond and

Meanwhile I try to ect so nonchalent Mayba it's a dream rome true Stending right along side of you Wish I rould show you how much I care Every time that you walk in the room

Every time that you welk in the root Copyright C 1963 Loan Masor Corporation 2003 All rights reserved 5 and by promotion.

ONLT A FOOL

Orome access, sowers Electric posno pos oscisica Well buby what are you trying to prove

And no one can get through to you in there anyone home? CHOWIN So don't say that it's love you serked

I gave it als I got nothing back Well Lead that you never gave exough

I as now that you never gove it up ". ver'd have nothing to lone

I know that I need you But i m greing up it a too lete to care

Well, I guesa that it's really over now And baby you know it a kind of funny how

C 107# Deagrape Maser BMI

Gide Two FAST CON T CO

DOOR EREST SOWAGOE Aroustic guitar EARLA SOUGHP recussion ABOREV notes Background rocals agant anwance A ABOXAN BOLD

You're taking all I got and now you're leaving Och och bahy don't en I thought love were comething to believe in Och och bahv don Len

In your eyes when you turn away I won't may it won't hurt me bad What ever hannened to all that we had

Don't fight just hold me tight Everything is going to work out right I won't beg but you heard what I said I need you every day and night

And if you close the door Cause I know you'll never see CHONES

1 1870 Bragrage Mager Volgovand Nover 8565 All rights reserved 1 and by personner

NEVER STOPHER HEART

Base REWRY ROWARDS Aroustic guitar Babla Bosoff Percussion STATE PORMAN Background rocale Easta Sugger A WESOT WALCHAN Like a bird ebe was wounded A prisoner he found He kept her baside him on the ground

ne to depend on seeing her cry He cut her winge He didn't see he rould never adop her heart

to have a place to baiong Soft moonlit nights in her thoughts. And the wer reged in inside

Ah the love that playe in the strengest ways. She left his warm embrere like five inesde her And when the day would break, it seemed her heart would shake She knew he had her roul at stake

Like a bird ahe was wounded But time was running out he rouldn't Thinking that she wouldn't go But how she was able to fly CHOS DO

LOVING YOU Orume avea Manorra PIANO MARLA BOROFF Electric guitare an at are

Background vocate samua sonory A REDET ROWARDS I've been out on the road and Some people that I met were untrue I've been out in the world and

CHORES Wee the right thing to do And it's loving you that keeps me around Oh, baby when you hold me I can't tall a lie there's nothing to hade

It a looking like all of my running days ere through And if I m leeking pain tomorrow and

Wea't worry if the forecast is time Cause no matter what the trouble, you il see it through C 1877 Eky Marter Name Elel. M. makes mare no i and in promotion

THE WATER IS WIGE Frank Hamilton, Pain Support by SAME RORNY REWARDS Acquetic gurlary & anna conorr Background vocale same varior S JOHN DAVID BOUTHER

The weter is wide I can't cross There is a obtained abs sails the see

And perther hase I wenge to fly

PRODUCED BY RENNT EDWARDS RECORDED BY OREO LAGANTI A JIM NIPAR

The Sound Factory Los Angeles Stronge Arrenged and Conducted by David Campunia Mastered by SASHIRD SERVING Production Assestant MELANIS SUPPOPELL

Photography asson narosour Monagement Boasan sparans

PETRO JAT SHILBIN

Beamil Exhibit appears overton, of the Section and Channel Exhibit appears overton, of the Section and Chante Model From Health. Towns Accretionar & Chante Lambur appear overtons of biospin, Australia To-Bank Forman appear overtons of Francischip and Beatin Austria Mondel.

DAVID CARROLL and his orchestra



LATIN PERCUSSION



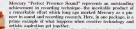
DAVID CARROLL and his orchestra LATIN PERCUSSI











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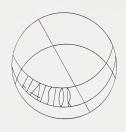
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PERFECT PRESENCE SOUND

DAVID CARROLL AND HIS ORCHESTRA · LATIN PERCUSSION











Den't Hong Up Those Dencing Shoes
Shake IT
Sundawn Of Feels
The War Was Over

Hey Papa Where Are You Miding? Rain King Trains

All Sanga Written By Terence Boylan



The Pfoyers: Jim Gerdon, Ressell Kunkel, Jeff Porcere, Check Renney, David Joskson, Lefand Skier,

Deen Parks, Yieter Feldman, Dandd Fagen, Jei Winding, Timothy Schmit, John Klemmer, Gary Faster, Wilken Felder, Dan Menley

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DON'T HANG UP THOSE DANCING SHOES

DRUMS- JIM GORDON BASS- CHUCK PAINEY PIANO-DONALD FAGEN GUITARS- DEAN PARES, TERENCE DOYLAN RHODES & FERCUSSION, VICTOR FELDMAN HARMONI', TIMOTHY SCHMIT I heard you were thinking bout settling down I know you're fixed of being just

I know you're treat at being year a run around.
I've heard of all the things you've done.
And I've done 'em myself before.
They took me all the fixings you've done.
And it makes me worst you more. Ah boby take a last chance Ah haney take a last chance Don't hong up those doncing shoes You don't work to hear that kind of news What you game do when the band starts afortice the black?

statis playing the blood?

Fire seen you living an easy lie

Tired of trying when nabody's
worth the fry

They've seen you running your
gaines before
And they all word to fellow you down
but you don't went to alloy so more

You've ghould of the fall of the foun. Take a fast chance On hady take a fast chance Don't hang up those distring shoes
You don't want to hear that
kund of news
What you gones do when the
band starts playing the blue?

SHAKEIT

PLANO & PHODES TERENCE BOYLAN ACQUISTIC GUITAR: SEN SENAY DELMS MICKEY MIGGE BASS, DAVIO JACKSON OLDAN: AL KOOPES GUITAR: DON EVANS HARMONY, TIMOTHY SCHMIT Here she cover siding it was the she cover siding to thing it down the lites Stipping ord shifting follows the same shifting follows be sweet add time toughting of the way for the parking following in the both of her mind Shifting been show the bey wher she's resulty got and single sides and the both shifting for the shifting to the shifting And sing nits in on acts of their Shocks it, shake it all you can for now Breek 'em bolly a can for new it war't lost foreiver. So do it for ware as of a their And give the boys comething to dream an loter.

to decom an later
Mere the contest stiding shaking it down the hall
shaking it down the hall
shaking it down the hall
shaking an autoprophed basketball
shaking are norse that was made in Mexico
a most find was made for love
Shaking or a new way of downing slow
Shaking or a new way of downing slow
Shaking hall you're thanking of She knows what you're thinking of Sheke it, sheke it all you can for new Brack 'em boby breek 'em all you can for new It wan't last flowers So do it for worse or for batter And give the boys somalking to direct an later.

SUNDOWN OF FOOLS ACOUSTIC GUITAN TERENCE BOYLAN PIAND, DAVID FAICH DRUMS, TIM GORDÓN 8ASS- DAVID JACKSON PASHAONY, TIMOTHY SCHMIT GUITAN, DEAN PAKS

For mitrakes that we've made we forever do pena Around dell hearted geogle who chasse to forget But I've manninzed every word five was spokes And a sofe place to put them I karen's found yet

Now the days have been downing as blue as the river And the sun mill plays shadows by the river read tree. Though my eyes may be empty, my baorf has been onlying it's the sundame of foots that I've come here to see. THE WAR WAS OVER

DRUMS: JEFF FORCARD BASS: BOB GLAUB PIANO & WURTITZER: JAI WINDING GUITAR: STEVE LUKATHER

HARMONY, TIMOTHY SCHMIT ACQUSTIC GUITAR, TEXENCE BOYLAN ACOUSTIC GUITAR TEXENCE AUTLAN
We were knopfice from the parties well
The cight was green and wise
And as the asson barned through the frees
The front was an year eyes
You were going to fell me how it was
You were going to fell me why
And the air was sweet with lies

And the air was seried with lies. The lantens hung and chordelves. Described ornais the sky And everybody told me how they knew pool doke his side. And as we left the music fielded Hadness growing dim You were leaking back at him. Charasi If was like the wor was over and we discred the night around Ah the wor was over and we discred the night around

acrored in major receives
The reneth of May had case and gane
The termin courts of moon
The summer lay before him
Use to Caribbean man
And the result through the wardow played
We were alrest our of singel
I behave it like to face!

I behaved just like a fool
And the road into the village was
A polace in the sight
And the measures on the river
Was a most errorms sight
The dresses billowed Joughter rang
Arous the Johns'in Jown
And the night was almost gone

An on the wor was aref and the major count. As the wor was are and we danced the night count. danced the night count. danced the night crowns. The lights were din in paradise And Athens for the cream. The firsh king and his rayal house Mad some and gone to soon The shore weeth gothered account the fire They knell on all to provide our They were become for find a way They were become for find a way.

Inter were board or rate a way.

But we were hosping from the gorden woll.

The night was preen and wise.
And as the moon burned through the frees.

The feath was in your eyes?

Tou were going to fell me how it was.

You were going to fell me why.

Act the air was aweet with fire.

Cheres
All the war was over
and we desired the night around
All the war was over and we
donced the night around.

SHAME

RHODES: VICTOR FELDMAN BASS: CHUCK RAINEY DIUMS: JIM GORDON GUITAR: DEAN FARKS HARMONIES: TIMOTHY SCHMIT FIAMO: DONALD FAGEN ACOUSTIC GUITAR: BOYLAN They sneek in the your dreams of night As trains nell by Dark faces of villagers In fields of cre They drdt in at the crasting They're rising from the floor High across the meedow Through helf agen doors Through helf open doors
You say you're feating helpless
Well who are they to Mane
You know you lest your
years of mind
Long before they came
Though you con! remember
how or where
Day were there
They were there
They were there

Gld friends from the schoolhouse And groin town foirs Shopkeepers and little picts to callor stores

They're charing you an jungle gyme Shoking from the walls Tap you an the shoulder in iron halls

HEY PAPA

PIANO, JAI WINDING
DRUMS: RUSELL RUNKEE
BASS: LEEAND SKLAR
ALTO SAXOPHONE, GARY POSTER
HADMONIES: TIMOTHY SCHMT,
FERINCE EQUIAN
GUITAD: SEEVE LUKATHEE
PERCUSSION, RUSS KUNKEL

Back across the aceas This riese they're carries have to stay they'ft be leasting up the water and the his pake dates And Sailin' away

Spring was coming early Had enough of Mis Foris pain Das & Katy said they'd come on down And donce in the sugar cons Hey Papa I'm running your gans Off the Dry Torlugas and you better come Forget what they done to your doughters and sons And bring a barrel of ram The Keys were het as fire ignores climber he villa well Down in 'Paula drinking delegiris' 'Til we could hardly crowl' Hide the boot in Benene Key Wotch the islands slip eway Three days ast of Horona And the starm bless many Hey Pape I'm running your guns Off the Dry Tartuges and you beffer come
Forget what they done to your
doughters and sons
And bing a barrel of rive
... Spiller away.

WHERE ARE YOU

HIDING? DRUMS: JEFF PONCARD, TERENCE BOYLAN, MICKEY MIGGE EASS: WILTON FELDER GUITARS: DEAN PARKS, SEN BENAY, TERENCE BOYLAN HARMONIES: DON MENLEY, DODIE FETIT Deep in the night from her dook window She left her hose hong down She smiles of the side And her spee look wide As the people oil crowd crossed Then she's gone Like a cloud blowing up to the mean she's gone
Feedle soy they're poing to
find her soon Where are you hiding? (Whare are you hiding?) Roand up the fown of Salem Where are you hiding? (Where are you hiding?) Down in the fown of Salem

In the late offernean she moves from her room Through the streets of town She heave voices behind her that stop As she guildly tune anound Then she's gone
Like a cloud blowing up to the
moon she's gone
People say They're going to
find her span Where are you hiding? (Where are you hiding?) Resend up the town of Solem Where are you hiding? (Where are you hiding?) Down in the town of Solem

There's a strike of a stolch and a wood cracklin' lough. As the firmus reach higher. The people stand book as the sky furns black. With a shope from the fire. Then the's gone
Like a cloud blowing up to the recon
she's gone
People soy they're poing to
find her soon

Where ore you hiding? (Where ore you hiding?) Round up the fewn of Scient Where ore you hiding? (Where ore you hiding?) Down in the fown of Scient

RAIN KING

DEUMS, JOHN GUERN
EASS MAX BENNETT
RHOOSE VICTOR FELDMAN
GUITAR SEN EFNAT
TEMOR SAXOPICONE, JOHN KLEMMER
ACOUSTIC GUITAR: SOYLAN
HARMONY, TIMOTHY SCHMIT Nothing you can do will change it new You laid me lew it's true, but I'm alright

Flying across the beneing sond
With perceities or dose of hard
I will vestish into the yellow fond
Living in hombon
It's a depairment from! I have
Asin King, in there anything I can de
Rain King, is there enything I can de? Boy the ficket sell the form in Newport Leave it off in a focker of the airpart Give my suits and overcosts To the guy who lands the pigs and goots 1'W be book when I have sload below Vistance Talls Victoria Polis Zarobezi calls And you know I ran't refuse Rain King is there asything I can do Rain King is there anything I can do? Nathing you can do will sore him now He's vanished to a place you're not allowed He's traded on his davate knit For a groupy had and a glose to sit He's oot his rooth a roand a Rain King, is there anything I can do Rom King. Dr. Livicastone, I presume?

TRAINS

ACCUSTIC GUITAR BOYLAN
DRUMS, JIM GÖRDÖN
BASS & "TURA SOLO" DAVID JACKSON
PIANO, DAVID PAICH
CHORUS HARMONIES, TOM KĒLLY,
TIM SCHMIT Electron looked so wise and shaken When she come to me to say goodbye She fold me how the time was slipping Now have suited to ease she

And yes I remember the mountight shadows Through the trees on Erver Road And I recall the like I fall her And the hopes I never showed There are trains that ride
for nothern rivers
Places that glide through higher space
Ships that soil on foreign woders
With name I cannot place But of all the broken stallions still rising
And for all the engles in sun
Pill recercher to drink to
the shieling ledy
Whase work has just begun Up and down this road I wanded it don't recall have loop it's been I know she's living crown here somewhere And the Hine has come again. I've given faity thousand miles Hung my cool on every noil For all the dreams I've long forgotten For all the loves that couldn't fail There are
Ships that sail on fereign waters
With sames I cannot place

still rooming
And for all the eaples in the sun
I raise my plass to this shining lady
Whose time has yet to come All samps @ 1976 by Steamed Clam Music BMI Used by permission All rights reserved. Recorded of The Record Florit, Amigo Studios, Cogillot Recording Studios, Village Securiors, Westloke Audio

But for all the broken stallions

Engineered by Paul Grupp & Steve Hodge Alto by Den King, Lloyd Cliff Mostered by Wolfy Trougatt, Copiled Mostering Book Photo: Heary Dills Inner sleeve photo: Life Cornett Donald Fagen, Timothy Schwit and John Klemmer appear courtery of ASC Records

Wilten Felder oppoors courtesy of ABC/Blow Thomb Records Victor Feldman, John Guerin and Next Bennett appear courtesy of Caribou Records and the LA Express

Russell Kunkel and Laland Sklar appear courtesy of The Section and Capital Records, Inc. Thenks to these people. John Beylon and Steve Hodge, Chuck Florkin, Paul Grupe, Timethy Schest, Denetd Fopen, Lilo Gernell, Anne Gorner This allown is definitely dedicated to Sam and Jean

PRODUCED BY TERENCE BOYLAN



Chico Holiday

INE 67

Singcord. T've never known a love like this

Chico Holiday

I've Never Known a Love Like This

SIDE ONE:

- 1 I've Never Known A Love Like This
- 2. What Man Is This
- 3. Bridge Over Troubled Water
- 4 Who Can I Talk To
- 5 Woman At the Well

SIDE TWO:

- 1. Brother Love's Salvation Show
- 2 All My Trials
- Sinner Man
- 4. Hymn
- 5. Put Your Hand In the Hand

HALLINDSEY

says of this album:



I believe that right now we are experiencing one of the greatest spiritual revivals in history. The popularity of today's gospel and spiritual songs - songs with a message - is a direct result of that revival

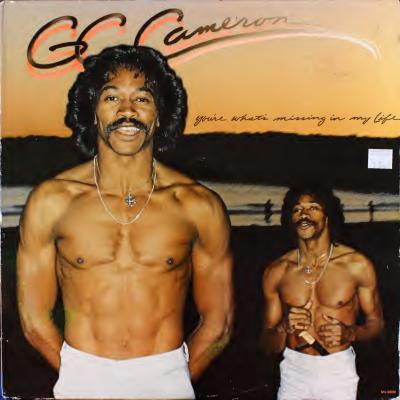
In my opinion, one of the men on the leading edge of this spiritual resurgence is singer-quitarist Chico Holiday. Not only is he a great performer with years of experience in leading clubs, but since coming into a personal encounter with Jesus Christ several years ago, he now has a real message to sing. In every situation in which I've seen him perform, he has had a tremendous response.

He's my kind of singer and my kind of friend.

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Produced, Directed and Conceived by the Holy Spirit 12 String Guitar - Chico Holiday Acoustic/Electric Guitars, Drums, Piano - James Gabriel Stipech Base Guitar - Michael J. Stipech Flute - Quitman Dennis Engineer - Brent Maher Recorded at United Recording, Las Vegas

Cover Photo - Guy Richardson



YOU NEED A STRONG DOSE OF LOVE MUSICIANS lise fears - an indicator i collecta - colle

ial thanks to my Mom and Dad, my special manus to my thom and bod, my doughters. GeoGee and bendon and my son. Glenn tariust being you I am also grateful to all the people who were instrumental in the making of this allown expecially the spirital those t. Matawn—may God bless you all for your



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Gold Foren's Music on 6. 8 british Dominard Music Cos (Br.)
Gold Foren's Music on 6. 8 britished Cost (Britished Cost (Britis



he world as we know it is made up of two kinds of people. Those who have worked with JAM for station implies and commercials, and those who haven t. If you're already part of the JAM family, then we invite you to listen to this as a sample of our latest work. But if you're sill wondering whether to put this album on the turnable or use it is a frisbee, then

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B.B.C. Give this album a few minutes
to show you why. We've tried to
demonstrate in sound a few of the
many different ways we've worked
with stations of all formats to enhance
their image and strengthen their
identity.

You can hear the quality on the record, and you can see some of the equipment and talented people who make it possible right here. But what's equally important to show you is how our attitude differs from most of the other "jingle companies."
We specialize in what we do, and

we enjoy it. We get to know each of our clients, and produce exactly what they want. And, after all, that's what it's all about.

it's all about.

So listen to our work, and then come meet your friends at JAM.

Because we think you're one of the best stations in the world too.

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A FITNESS EXPERIENCE

Aerobic Dancing is more than just another physical fitness activity. It is truly a "Fitness Experience" because it not only combines vigorous exercise for cardiovascular endurance with callsthenic exercise for torioning and firming muscles, but it includes dance patterns teach and reinforce rhythm. Add to this choreography that offers mental challenge while improving agility, balance and coordination and you have a complete physical fitness program—but Aerobic Dancing goes beyond that.

To enhance the fitness experience, a unique variety of musical arrangements are used, each of which has a story to tell or is somehow related to our daily experiences. Thus the music can be used to relate to music appreciation, history, or other familiar areas. In this way it is hoped that the concept of physical fitness can reinforce, and be reinforced by, other academic regimens. Jacki Sorensen, the creator of Aerobic Dancing, and Del Kacher, the musical arranger, have gone to great lengths to achieve the proper mood, sound and variety as the whole for this venerience.

The emphasis in Aerobic Dancing is on FUNI However, don't be deluded into thinking that anything this enjoyable couldn't possibly be beneficial. Aerobic Dancing has been tested both in the laboratory and in the field and the results overwhelmingly confirm its benefits and value so prepare for a real FITHESS EXPERIENCE!

The manual includes "SUGGESTIONS FOR EXPANDED LEARNING EXPERIENCES" for each tune to be used in developing the fitness experience for the teacher and the class.

ABOUT THE AUTHOR

Jakes Severesm since her appointment as a Clinic Staff member of the President's Council on Physical Firens in 1841 1972, participates in in nationwide clinics and demonstrations teaching the theory and skills of Aeroble Discinic politics and demonstrations teaching the theory and skills of Aeroble Discinic politics and demonstrations that the council of Aeroble Discinic politics and the council of the council of Although travelling for the President's Council keeps her very five (Ford (Early Moureau) and the Carlos of the Carlos of Wilconsini, Tensesse, Marvilland and New Jersey), Jack's tile has been running full speed for many years. Her background is wide and varied and includes—taching in elementary school: faculty member of several in elementary school: faculty member of several consultant and lecturer representing the National YMCA in New York: conducting conditioning and fitness classes for the entire family.

Over the past several years and currently she is conducting research and testing programs to measure the value of Aerobic Dancing in the improvement of cardiovaccular fitness and muscle toning. Along with her many consulting, lecturing and demonstrating activities she has also authored three publications on Aerobic Dancing.

On the personal side, Jacki is a long-distance runner, and when not in training, she runs 20 miles per week for fitness and recreation. She also enjoys tennis, golf, cycling, swimming, water-skiing and anow-skiing. She has a dance background and has performed in shows and TV appearances, as well as owner-operator of her own dance studio.

SELECTIONS

IDI A - Vocal instructions and music

1 — Warm-up

Music — Lees of Virginia, The Egg, Before The Parade Passes By 2 — Aerobic Routine 1

2 - Aerobic Routine 1 Music - Nightly News

Music — Nightly News 3 — Aerobic Routine II

Music — To Life 4 — Aerobic Routine III

Aerobic Routine II
 Music - Sing

SIDE B - Instrumental only

 ${\sf SIDE}\,{\sf C}-{\sf Vocal}\,\,{\sf instructions}\,{\sf and}\,\,{\sf music}$

 Aerobic Routine IV Music – Joy

2 - Aerobic Routine V
Music - What's New Charleston

3 – Aerobic Routine VI

Music — Sweet Caroline 4 — Cool Down

Music — Imagine, Brian's Song SIDE D — Instrumental only

CREDITS

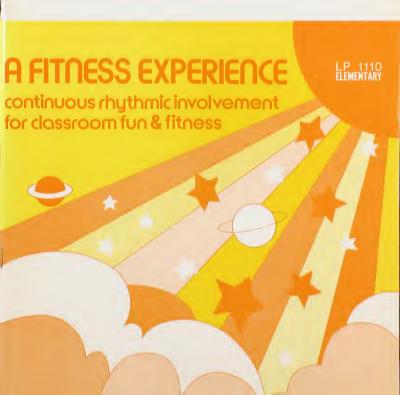
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STEREO

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ORIGINAL MOTION PICTURE SOUNDTRACK

DEVILAT 4-0'CLOCK





SPENCER TRACY AND FRANK SINATRA

DEVILAT 40'CLOCK

co-starring

KERWIN MATHEWS•JEAN PIERRE AUMONT•GREGOIRE ASLAN•ALEXANDER SCOURBY • BARBARA LUNA

Screenplay by LIAM O'BRIEN Directed by MERVIN LEROY Produced by FRED KOHLMAR

Side One
1. Devil Al 4 O'Clock — Main Title
2. Theme For Camille
3. Up The Mountain
4. Didn't You Know
5. Wall For A Villiage
6. Bib Quake And Trek
Dide Two
1. Lava Trop
2. La Fleur

3. Dead Child
4. I Thee Wed
5. Prayers For Charile
6. Farewell To Camille — End Title

The Composer
The secret of George During's success as a film composer is the word simplicity. There is a purity and honesty to his work that belies the fads and

gimmicks of most contemporary composers. Reased in a musical tamily (both parents were professional musicans), young Duning studied theory and composition at the Cinicinnati Conrelation of the Contemporary of the Contemporary several local dance bands. Radio star kay Kysar pickad him to handle the arrangements for his the Contemporary of the Contemporary of the Hollywood to star in the film Trafa Right, You'ra

George Duning's new career of orchestrating film musicals was interrupted by a three-year stint in the Navy. When he raturned to Hollywood, the composer was signed to a long-term contract with Columbia. Studios. This was the beginning of a heautiful frendship.

Wrong, he took Duning along

Working closely with conductor Morris Stool filtrehead of Columbia's music department), he provided the music for most of the studio's major 50s blins. After arranging and orchastrating material for Two Johon Story, Duning was given the chance to write his first original score for Johnny D Clock' in 1947. The rest, its they say, is history. Dispute his infrequent adaptation work on later Columbia musicals like Pai Josy and Three For the Show, Coorga Duning was primarily a composar of original. Considering the prolific output, the quality of his music is remarkably consistent And because in An obecause in a concentral style was fundamentally simple. During to was able to write warm and believable music pass able to write warm and believable music. During the westerns (Cowboy), epics (Salome), comediate westerns (Cowboy), epics (Salome), comediate and Mary Deare), fantasses (1007 Arabian Nights) and straight draining (Pence, his masterpiece).

When the contract with Columbia expired in the early 60s, Duning freelanced — but landed twe big pictures Din the other hand, his 60s television scores for episodes of The Big Valley and Then Came Bronson rank with the finest work ever done in that medium. Today, George Duning remains an addition and creative voice in film and television scoring.

and creative voice in rimin and selevision scoring. This powerfully moving music for Mervyn LeRoy's The Devil at 4 D'Obok came near the end of the Columbia tenure. It is a score that combined all the best elements of George Duning's music. It is, in essence, the culmination of all that he had learned and absorbed.

The Film
The eruption of a dormant volcano on a small South

Pacific island is the catalyst that brings together a curious group of troubled people in The Dawl at 4 O'Clock And while the physical scope of the story is of epic proportions, the real heart of the drama lies in the interaction of the principle characters

The basic storyline involves the courageous efforts of Father Doonan (a compassionate Priest who has regained his lost faith) and a motley trio of prison convicts (with hearts of gold) to rescue a colony of leper children from the path of the volcano's boiling.

The Music

Mein Titte. The main title opens with a best statement of the exciting "mountain drive" the which sigues quickly into the fern's "main them? I' is a bold and powerful pece for orchastra and chorus (superfly orchastrated by Arthur Motor) which clearly symbolized the heroe elements of the solventure to follow But there is a haunting sadness to the muse which suppasts the trade cleaments as

Theme For Camille. A straightforward and unabashed version of the "love tharms" for string orchestra. This bittersweet tone poem is one of Duning's most lingaring malodies, and his variations on this thema in the time are consistently insuring.

Up The Mountein. Father Dodnon (Spencer Tracy) and the three commissions up the crumbling mountain road toward the leper colony, accompanied and propelled by During's nerve-wracking battery of staccato strings and pounding percussion. This "mountain drive" theme was introduced in the mountein desired.

Didn't You Know. Convict Harry (Frank Sinatra) is a shameless opportunist, but when he tries to callously romance the sweet and innocent Camille (Barbara Luna), his mistaid conscience suddenly reappears. And when Camille tells him that she is

(Barbara Luna), his malada conscience suddenly reappears Au man, his malada conscience suddenly reappears Au more Camille lest his mitst at the six reappears Au man, and the summar of seleving for her. This tender some nearly becomes seven poterly thanks to the brilliand scoring of George Duning A swaggering just more associated committee of the summar of the selection of the s

Wail For A Villege. A toreboding drumbeat runs through this piece as a solemn chorus bemoans the tate of the doomed island.

Big Quoke and Trek. The enging volcano ingers a deviatating earthquake which right through the colony During's music ripples with thersion as anxing horns atternate with harsh woodwinds to depict the destruction. This music segular that a sudduel flute version of the "main segular that a sudduel flute version of the "main (Harry, Marcell and Charlie) load Camille and the laser children away from the colony ruins.

Leva Trep. Heading down the mountain towards the waiting evacuation boats, the group becomes frapped by a fast moving lava flow in this sequence, the unconvincing studio sets and that poor stock lookage make During's music evan more crucial to the drains. He introduces an exchang new "flight because "with a time adol gation "hythm, and he under "with a time adol gation "hythm, and the standard lava" and the proposal trills tor shots of this advancing lava.

Le Fleur. The simple gift of a flower helps to break a barner of baar in this scene as the group continues down the treacherous mountainside A lighter varietion of the "main theme" is used here, highlighted by a livraly string bridge. Dead Child. A suckly leper child carried by the connet Marcel dies, and this gentle little melody mirrors the sorrow of the group. Duning's hushed strings and mellow woodwinds transform this piece into a bittersweet luilably.

I Thee Wed. Trapped in mountain cases with the laws below and all hope gone. Harry and Camille are married by Father. Doznan Their prayers for a mirstle are answered the next morning when a powerful rain coots off the beling laws. A tender version of the "User theme" (see way to a joyous dance as the chidren run out to play in the rain. This boundy "children's dance" is the only music in the film that volates the score is basic tonality and could be considered. Hollywood corn. But it is an

Preyers For Cherlie. White attempting to prop up a collapsed brigo. Charlie is mortally wounded when both he and Father Doonan become trapped on a narrow mountain legde. As Harry watchestrom across the gorge. Charlie dies in Father Doonan's arms. This is once of the film answ flowing momants, and Duning's restrained use of a haunting sold chross gives the scene religious as well as tragic chross gives the scene religious as well as tragic.

Ferward Ito Cemille - End Titlle, After seeing that the obidiner are put safety asound the the obidiner are put safety asound the safety of th

"Previously Released As Colour SCP-509

Album Produced by Tom Null and Chriz Kuchler Production Coordinator Scot W. Holton Mastering Engineer Bruce Leek IAM



side one ON THE STREET WHERE YOU LIVE

Gloria Cutsforth sings, FALLING IN LOVE WITH LOVE & OO I HEAR & WALTZ

THE LOOK OF LOVE

RAINOROPS KEEP FALLIN' ON MY HEAD









OH HAPPY DAY, solo and wailing by Pat Hergert (ASCAP) 1:50 (ASCAP) 2:36 I'LL NEVER FALL IN LOVE AGAIN ANIHERATE DRINGOM ODOD STURBUIOS (ASCAP) 3:33 LET THE SUNSHINE IN from "HAIR" side two "5th Oimension" Hits: WEDDING BELL BLUES, WORKIN' ON A GROOVY THING, (BMI) 3:06 HIDEAWAY CHANGO CALIENTA EL SOL (BMI) 2:00 Presenting six-year old Kathy Semon: I WHISTLE A HAPPY TUNE. THIS IS MY COUNTRY (ASCAP) 2:43 SPINNING WHEEL (BMI) 2:07 WHAT THE WORLD NEEDS NOW IS LOVE (ASCAP) 2:10 BATTLE HYMN OF THE REPUBLIC. Piano interludes by Marge Speelstra (PO) 3:12

> RESUME Bruse Asily's New Organ Singers: World treelact Inciding live Christmatine to the South Pacific set. Locksday live Christmatine to the South Pacific for U.S. Service personnel glus fourteen countries in Europe. Birs Internationally known group just completive Asigntatic around the world goodwill lour for Royalty, and the underprineleged all site Benefit concents provided funds for worthy causes in each major city. 80 people, 161 sulfcases. 10 Countries, and 24 500 air miss-Portfant, Tokyo, Hong Kong, Bangkok, New Delhi, 174 JAVI, Jerusalem. Bethelbern, Afrees, Rome, Monze, Control and Portfant U.S.

BRUCE KELLY, is the spark that ignites the enormously appealing New Oregon Singers Bruce, a civic, business and entertainment leader has a diversified background that includes: being an Alumnus of Brigham Young University—the served two years on a mission for the Mormon Chruch have 101 for 4 years; 20 years an investment broker.

He says, "Here's SOMETHING SPECIAL—a new and exciting view of the FABULOUS NEW OREGON SINGERS. Subflety, zest and beauty set them apart from all other singing groups I So, here we ere, all 70 of us singing especially for YOU!! And many thanks for listening.

/rucs/

(ASCAP) 2:07

(ASCAP) 1:55

(BSCAP) 2:34

(ASCAP) 2-12

WORLD'S PRESS ACCLAIMS NEW OREGON SINGERS

"The New Oregon Singers group is the best of its kind ever to appear at Tivoli. We compliment you on your superb representation of the United States . . ."

—Tivoli Gardans, Copanhagen

"You are the very finest we have had the pleasure of viewing and hearing in Monte Carlo. The Prince joins me in personel, warm thanks. America may well be proud of you..."

—Her Setrane Highness, Princess Grace of Moneco

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—Hong Kong

I had been told about Kelly's New Oregon Singers in terms of 'excellent, greet and outstanding' but it's the old story of see-ing — then believing. One of my finest evenings. I have never seen or being a performance two enjoyed more!"

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"An absolutely thrilling performance and delightful State Reception. It was a distinct pleasure to receive The New Dregon Singers and personally to shake hands with each one. Your gift of \$5,000 U.S. dollars to the Ramishbook Founderion for the Ad-

> -Har Majesty Quasn Rembhai Barni -from The Netional Theatre, Bengkok, Thailand

-Vancouver Ceneda

Nibum Producer and Sound Supervision Gob Ballard / Charal Arrangemanis Gob Ballard / Musical Director Bruce Kally / Album jacket consultent Kim Kelly Instrumentalist Merge Spositurs, Elbers Somon, Pano. Dr. P. Cartyla Graen, Bass Allen Green, Drums Kim Kally, Gylard / Photography Allan DeLaw William J. Allan.

vancement of Medicine is unparalleled?

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SEASONS MEDICAL MISSION SISTERS

AVS - 126 - A Side 1



331/3 RPM **STEREO**

1. LIFT UP YOUR HEARTS 2. LET THERE BE PEACE 3. HELP MY UNBELIEF 4. BALLAD OF THE SEASONS Sister Helene Kendrick, Sol	
5. WHO IS MY NEIGHBOR?	(2:39)
6. A LONG NIGHT	(3:11)
Words and Music by	

Words and Music by
Sister Mirram Therese Winter
(ASCAP)
Published by Vanguard
Music Corp. (ASCAP)

RECORDS, INC. 250 W 5/th

MANT

GARD

SEASONS MEDICAL MISSION SISTERS

AVS - 126 - B Side 2



331/3 RPM **STEREO**

1. PRAISE GOD	(1:57)
2. IF YOU LOOK	(3:10)
3. RUNNIN'	(1:54)
4. HOW HIGH THE SKY	(2:15)
5. SPIRIT OF THE LORD	(2:25)
6. SHOUT THE GOOD NEWS	(2:21)

Words and Music by
Sister Miriam Therese Winter
(ASCAP)
Published by Vanguard
Music Corp. (ASCAP)

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Scotch® **Videodisc**

Side



Side

Aspen 4

Scotch®

Side



Side

2

Program Material Recorded On Other Side Only



KARLA BONOFF RESTLESS NIGHTS

SIDE 1



MH-7597

TROUBLE AGAIN

@RESTLESS NIGHTS

THE LETTER

WHEN YOU WALK IN THE ROOM

30NLY A FOOL

69. 1. 出版

可公明古仏松粪企譜和

34年11年6日 《西南西部



SIDE 2



MH-7597

Araby 司公服有



LATIN PERCUSSION DAVID CARROLL

& His Dechostre

PPS-2000 Side 1



A Custom stay regulary Versional

TI BY A LYCTUS SPANISH TOWN CHAICHA

T. THE ARREST (AND) (Laurinein)

I. HEART ACHES (Feet Rhombo)-1:37

4. PATRICIA (Cha-Cha-Cha)-2:37

5. BESAME MUCHO (Slow Rhumba)-2:46

6, EVERYTHING'S COMING UP ROSES (Faul Winnels)-2(0)

14hnors

1001

MERCURA

DAVID CARROLL

PPS-2000 Side 2



A Custom High Fidelity Recording

1. BY HECK CHA-CHA-CHA-1:56

2. OYE NEGRA (Gauracha)-1:59

3. I COULD HAVE DANCED ALL NIGHT

4. BIJOU (Rhumba)-2:37

5. THE LAMP OF MEMORY (Incertidumbre) (Slow Rhumba)-2:40

6. BAIA (Jazz Rhumba)-2:48

MG

MICK





NSYLUM RECORDS



SIDE ONE

PROMOTION COPY NOT FOR SALE

STEREO 7E-1091-A

(PRC)

TERENCE BOYLAN

1. DON'T HANG UP THOSE DANCING SHOES 3:30
2. SHAKE IT 3:48
3. SUNDOWN OF FOOLS 2:43
4. THE WAR WAS OVER 4:21
5. SHAME 4:40
All Songs Written by Terence Boylan
Published by Steamed Clam Music BMI
Produced by Terence Boylan

ASYLUM RECORDS



SIDE TWO

PROMOTION COPY NOT FOR SALE

STEREO 7E-1091-B

(PRC)

TERENCE BOYLAN

1. HEY PAPA 4:00
2. WHERE ARE YOU HIDING? 4:09
3. RAIN KING 3:38
4. TRAINS 5:20

All Songs Written by Terence Boylan
Published by Steamed Clam Music BMI
Produced by Terence Boylan
© 1977 by Asylum Records

All Songs Written by Terence Boylan
Published by Steamed Clam Music BMI
Produced by Terence Boylan
© 1977 by Asylum Records



CHICO HOLIDAY

I've Never Known A Love Like This

33 1/3 RPM Side 1



ZLP-842S Stereo

- 1. I'VE NEVER KNOWN A LOVE
- AT MAN IS THIS
- BRIDGE OVER TROUBLED WATER
- WHO CAN I TALK TO
- SINGCORD CORPORATION WOMAN AT THE WELL

GRAND RAPIDS, MICH. 49506

MFG. IN U.S.A.



CHICO HOLIDAY

I've Never Known A Love Like This

33 1/3 RPM Side 2



ZLP-842S Stereo

- 1. BROTHER LOVE'S SALVATION SHOW
- L MY TRIALS
- SINNER MAN
- SINGCORD CORPORATION 5. PUT YOUR HAND IN THE HAND

GRAND RAPIDS, MICH. 4950

MFG. IN U.S.A.



YOU'RE WHAT'S MISSING IN MY LIFE!"

M6-880\$1

1977 Motown Record



STEREO

SIDE ONE 2669-S

G. C. CAMERON

1. THIS WILL MAKE YOU DANCE (H. Beatty-B. Holland)
2. YOU'RE WHAT'S MYSSING IN MY LIFE 3:55

R DOWN WHAT TOOK SO LONG TO BUILD

(H. Beatty-B. Holland-E. Holland-L.T. Horn)

4. KISS ME WHEN YOU WANT TO 4:14

(R. Davis B. Holland E. Hulland)

YOU NEED A STRONG DOSE OF LOVE 3:17

Produced as a san Molling for

A PRODUCT OF MOTOWN RECORD CORP.



YOU'RE WHAT'S MISSING IN MY LIFE

M6-880S1

(P) 1977 Motown Record Corp./Trademark Motown Record Corp.



2670-S

G. C. CAMERON

1. LET'S RUN AWAY TOGETHER 5:40 (R. Brown-S. Floyd-B. Holland-E. Holland) 2. I'LL LOVE YOU FOREVER (R. Davis-B. Holland-E. Holland) 3. I'LL BE YOUR SERVANT 3:24 (E. Holland-B. Holland) 4. NOTHING'S SWEETER THAN LOVE 3:38 (C. Wilson)

Produced by Brian Holland for A PRODUCT Productions, Inc. CORP.

OF MOTOWN RECORD



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Jam Creative Productions, Inc.
4631 Insurance Lane
Dallas, Texas 75205
214-526-7080

331/3 RPM JAM-4B Not For Broadcast Stereo

"There Is Another Way..."



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331/3 RPM JAM-4B Not For Broadcast

"...Our Way"





A FITNESS EXPERIENCE

KEA-1110 SIDE B



33-1/3 R.P.M. Instrumental

- CHON OF ANY PART OF THIS REL 1. Lees of Virginia, The Egg, Before The Parade Passes By 2. Nightly News
 3. To Life
 4. Sing

 AAPT OF THIS RECORD IS PROHIBITED BY LAW.





A FITNESS EXPERIENCE

KEA-1110 SIDE D



33-1/3 R.P.M. Instrumental

- 1. Joy

- OF THIS RECORD IS PROHIBITED BY LAW. THE PART OF THIS RECU



ORIGINAL MOTION PICTURE SOUNDTRACK

STEREO STV 81136



SIDE 1

● 1980 Varese Sarabande Records, Inc. STV 81136 A

THE DEVIL AT 4 O'CLOCK

Music composed by George Duning

- Devil At 4 O'clock Main Title 1:37
 - Theme For Camille 1:53
 - 3. Up The Mountain 2:22
 - Didn't You Know 5:51
 - Wail For A Village 1:38
 - Big Quake And Trek 1:48

Orchestra Conducted by George Duning

Nanulaclured by Varese Sarabande Records. Inc. MADE IN U.S.A.



ORIGINAL MOTION PICTURE SOUNDTRACK



SIDE 2

• 1980 Varese Sarabande Records, Inc. STV 81/136 B

THE DEVIL AT 4 O'CLOCK

Music composed by George Duning

- 1. Lava Trap 3:54
- 2. La Fleur 1:37
- Dead Child 1:42
- I Thee Wed 1:56
- 5. Pravers For Charlie 3:13
 - Farewell To Camille End Title - 2:27

End Title — 2:27
Orchestra Conducted by George Duning



MONO 45 RPM

Produced by Larry Fogel Debate Concept by: E. Fox and Ř. D'Addario

DEMONSTRATION NOT FOR SALE

8-50305 **ZSP 162569** 1976 CBS Inc.

2:36 Publisher: Blackwood Music, Inc./ (BMI)

THE PRESIDENTIAL DEBATE

-D. Imus-

ROAD HOG AND THE NEON CACTUS Associate Producers: R. & M. Berardi

Engineer: Buzz Buzanski



Epic

STEREO 45 RPM

Produced by Larry Fogel Debate Concept by: E. Fox and R. D'Addario



DEMONSTRATION NOT FOR SALE

8-50305 zss 162570

THE PRESIDENTIAL DEBATE

-D. Imus-

ROAD HOG AND THE NEON CACTUS

Associate Producers: R. & M. Berardi Engineer: Buzz Buzanski

O'EPIC ... MARCA REG.